

VOL. IV.—NO. 14.

NEW YORK, THURSDAY, APRIL 6, 1882.

WHOLE NO. 114.



MINNIE HAUK.

The Artistic World.

AT HOME.

—Mme. Patti's managers announce that her three performances in Boston realized \$42,000.

—Carl Sahm, who for twenty-five years has been the leader of the Mozart Verein, is about to retire from active work.

—In the choir of Plymouth Church, Kate Percy Douglass will succeed Emma S. Howe as soprano soloist at the beginning of the musical year, May 1.

—Digby V. Bell has left Mr. Daly's company and has gone to California to join the Comley-Barton troupe, which is now playing an engagement in San Francisco.

—Henrietta Sylvester, contralto, will make her début in Chickering Hall on April 11. She will be assisted by Mlle. Martinez, Hanna Warner, Hattie Douglass, Mr. Fritsch and Mr. Remmeritz.

—Etelka Gerster has been engaged to sing at the Music Festival. She had secured passage for Europe and expected to sail May 6, but was induced by Mr. Thomas to change her plans. She will sing three times at the festival, the last time being at the Italian matinée, May 6.

—P. S. Gilmore has just received through ex-Governor McCormick, United States Commissioner-General to the Paris Exposition of 1878, a medal from the French government in recognition of his services in conducting a series of grand concerts given by his band in the Trocadero during the Exposition.

... P. S. Gilmore will give his benefit concert at the armory of the Twenty-second Regiment, N. Y. S. N. G., on Fourteenth street, on Easter Monday evening. Several new musical novelties are promised. The assisting artists will be Emily Spader, Stella Botsford, Letitia Fritsch, sopranos; W. H. Stanley and Edward J. O'Mahony, tenors.

ABROAD.

—Lestellier, the tenor, has been lately singing in Lyons.

—Ugo Franceschi will sing at the Apollo Theatre, Rome.

—Mme. Wizjak has been engaged for performances in Chili.

—Herr Kaschmann, baritone, is to sing at Brescia with Donadio.

—M. Wieniawski continues his successful series of piano recitals in Paris.

—Tivadar Nachéz, a talented violinist, has been playing with marked success in Tilsit.

—M. Gayarre will go to sing at the National Theatre, Buenos Ayres, in place of Stagno.

—A young girl called Eibenschütz has been playing some of Rubinstein's piano pieces in Paris.

—The Emperor of Germany has conferred upon Hubert Ries the title of Royal Prussian Professor.

—Signor Marescalchi, baritone, and Signor Bottesini, conductor, have both been engaged for the Costanzi Theatre, Rome.

—Signora E. Fursch, Madier, has been in Milan. She is to sing at the Covent Garden Theatre, London, and at the Madrid Royal Theatre.

—The tenor Masini is reported to have accepted the re-engagement for three years offered him at St. Petersburg, on conditions the most favorable.

—Gaetano Braga, the well-known violoncellist, played a new composition of his called "Zampognata Sentimentale," at the recent dinner of the "Polenta," given in Milan.

—Sophie Menter has met with the most triumphant success on her Scandinavian tour. The kings of Denmark and Sweden presented her with the two highest decorations ever bestowed on ladies in those countries.

—Signor Bevinanni recently gave a benefit concert in St. Petersburg, during which he was presented with two laurel crowns, two silver services, a silver vase, a clock, a ruby ring, a valuable bâton, &c. Much enthusiasm prevailed.

—Among the names brought forward for election as a foreign member of the Paris Academy of Fine Arts, in place of the late M. Dupré, was that of the Abbé Liszt. One vote only was cast for the eccentric pianist, the new member selected being the English painter, J. E. Millais, R. A.

—Signor Pantaleoni, the eminent baritone singer, gave a successful benefit concert recently at Parma. His splendid performance aroused great enthusiasm. When he was in New York with the Strakosch company some few years ago, he made a reputation which is yet remembered by many.

—Louis Kufferath, who was once musical director at Leeward, Holland, lately died. He had held positions at Gand and Brussels, in both of which he taught the piano and composition. He was an eminent pianist, and left a large number of compositions for the piano. He was born at Mülheim, Westphalia, in 1811.

... A large organ for the cathedral of Blois has just been completed by M. Merklin, of Lyons. Two organists of talent, MM. Euterlin and L. Reuchsel, gave a recital on the instrument before it left the factory in a manner which afforded much satisfaction to a select audience of artists and amateurs.

Operatic, Choral, Orchestral, &c.

HOME.

An opera on the subject of "Uncle Tom's Cabin"—the words by H. W. Ellis, the music by Carl Florio—will shortly be produced at Philadelphia.

"La Girouette" is in active rehearsal under the direction of Mr. Daly and Robert Stoepel. It is a French comic opera in three acts, written by Hennery and Bocage, the music by Coedes, and was successfully produced in Paris at the Théâtre Fantaisies. It will be given here as an Easter holiday attraction. New costumes, new scenery and a mélange of novel musical effects are among the promises made.

The dates of the Fifth Musical Festival in Cincinnati under the direction of Mr. Thomas are the 16th, 17th, 18th and 19th of May. The principal solo performers will be the same as at the festival here, and some of the numbers of the programme will also be the same. On the first afternoon there will be four pieces from Mozart's "Le Nozze di Figaro," the second will be given up to Wagner, the excerpts being made from Die Meistersinger, "Das Rheingold," "Die Walküre" and "Die Götterdämmerung;" the third will present four pieces from Weber's "Euryanthe." The large works of the festival will be Mozart's "Requiem," Handel's "Dettingen Te Deum," Bach's "Passion Music," according to St. Matthew, the third part of Schumann's "Faust Scenes," the second act of Berlioz's "Fall of Troy," and W. W. Gilchrist's "Forty-sixth Psalm." The symphonies will be Beethoven's seventh and eighth, Schubert's ninth (in C), and Liszt's "Dante Symphony."

FOREIGN.

Jules de Swert's opera, "Die Albigenser," is to be given in Antwerp this month.

The season of Italian opera at Covent Garden, London, begins on Tuesday, April 18.

A new requiem, by Herr Kiel, was performed lately in Gortitz by the Academy of Singing.

"Die Jungfrau von Orleans," a new opera by Tchaikowsky, was produced lately in Moscow.

"Aida" was recently represented for the first time at Riga, and met with an enthusiastic reception.

"Il Pragetista," a new opera by M. Scuttrino, has been successfully produced in Rome at the Argentina Theatre.

The Bellini Theatre, at Naples, has closed with a loss of 20,000 francs, although all the performers have been paid.

A descriptive political symphony by Augusta Holmes, entitled "Ireland," was executed at a recent Paris popular concert.

An operetta by Maestro Deschamps, entitled "Le Sventuro di Cosimo," will soon be represented at the Pergola Theatre, Firenze.

A comic opera (unpublished) in one act, words by Clement Michaelo, music by Van Synghel, is in rehearsal at the Monnaie Theatre, Brussels.

Signor Vizenini has engaged for the Moscow Theatre for the coming opera-representations Signore Durand, Sembrich, Nordica and Kamienskaja, and Signori Marconi, Corsi, Devoyod, Vaselli, Povoleri and Maestro Bevinanni.

A new opera-ballo, "Maria di Vasco," libretto and music by Carlo Brizzi, has just been represented at the Brunetti Theatre, Bologna. The subject is taken from a Sicilian chronicle. The work has been written four years, but has only just received its first performance.

"Galante Aventure," a three-act comic opera of an old-fashioned pattern, was recently produced successfully at the Opéra Comique, Paris. The libretto is by Armand Silvestre and Poupard-Davy. The music, which is pleasing and unpretentious, is by M. Guiraud.

Hans Richter's orchestral concerts in London will occur this season as usual. A number of novelties are promised, among them Brahms' second piano-forte concerto, Liszt's "Gran" mass, Sucher's cantata, "Das Wald Fräulein," and a new symphony by Dvorak, dedicated to Richter. Brahms' requiem and Beethoven's mass in D are also to be given during the season.

Prospectuses have been issued for the first season of grand German opera and Wagner Cycles, to take place at the Drury Lane Theatre. Herr Richter is to be conductor. The operas to be performed will be Wagner's "Der Fliegende Holländer," "Tannhäuser," "Lohengrin," "Die Meistersinger" (first time in England), "Tristan und Isolde" (first time in England), Beethoven's "Fidelio," Weber's "Euryanthe," and Mozart's "Cosi Fan Tutte." The list of artists has been carefully selected and includes some well-known names.

The Mendelssohn Quintette Club, of Boston, assisted by Cora R. Miller, gave its first concert at Melbourne, Victoria, in connection with a social evening by the Metropolitan Liedertafel, under the patronage of His Excellency the Marquis of Normanby, G.C.M.G. A correspondent writes that the enter-

tainment was a grand social event, and that over 2,300 people were present. The *Australasian* (Melbourne) of February 18 says: "If it so please you, we will speak of the lady first. Cora R. Miller's first song was the polacca from 'Mignon,' which was probably new to most of those who heard it, but it enabled her to make a most favorable impression upon everybody. It might be that on this her first appearance before a new and so large an audience, she was not quite at her ease; if so, any embarrassment arising from this source would have easily been forgotten in consideration of her winsome appearance. In the second part she gave the more familiar ballad, 'It was a Dream,' of Cowen, and sang it with much unaffected tenderness and sweetness."

Minnie Hauk.

MINNIE HAUK was born in New Orleans, La., and made her first appearance in public at the age of thirteen at a benefit concert in that city. She subsequently came to New York, where she studied under Errani. Her progress was rapid, and after several operatic essays at Mr. Jerome's private theatre, she made a successful début in Italian opera, in 1868, at the New York Academy of Music, as *Amina*, in "La Sonnambula." She then sang in Boston, Philadelphia, Chicago, and other cities. In the following year she went to London. Her first appearance before an English audience was at the Italian Opera House, London, November, 1869, as *Amina*, in "La Sonnambula." In this rôle she subsequently appeared in Paris, winning in both cities the highest encomiums, after which she sang in Vienna for several years at the Imperial Opera House, being the pet of that capital, whose proud and aristocratic société received her as its own. Her triumphs in Vienna were proverbial, and even now the musical critics of that city continue to dwell upon her memorable "stagione" in the Austrian capital.

In March, 1876, while Minnie Hauk was filling an engagement at the Hungarian National Theatre at Pesth, Richard Wagner went to see the young prima donna who was creating such a sensation in that city, and whose fame had already spread throughout all Germany. Hans Richter was the conductor, and it was with him that she studied *Elza* in "Lohengrin" and *Senta* in "The Flying Dutchman." In honor of the renowned composer, when he arrived in Pesth, these two operas were given. She sang both rôles, and for the first time in Italian, as the German language is not allowed at the National Opera House. After the performance of "Lohengrin," Wagner, who was present, said he had never seen a better *Elza*. Hans Richter afterward declared, in the presence of Mme. Mallinger, Director Herbek, and others, that she was the best *Elza* on the stage. When she sang *Senta* on a subsequent occasion, Richard Wagner jumped up in his box and exclaimed, "Thank goodness, there is an artiste who knows how to act and sing according to the symphonic intentions of the author." The following season the young prima donna sang the same rôles in both operas in Vienna, in Germany, and her success was as emphatic as it had been in Pesth. Throughout the entire series of her engagements in Germany she repeated her first triumphs, and is to-day considered one of the most accomplished prima donne known to the public, and is a prime favorite all over the German Empire, in Belgium, and in France and England.

At Berlin Minnie Hauk was hailed as an inspired interpreter of the school of music which Weber founded. Soon afterward His Majesty conferred upon her the rank and title of "Imperial German Chamber Singer," a distinction only shared by Mesdames Patti and Lucra. In 1877 she was invited by the most prominent citizens of Brussels, the Belgian capital, to appear at the celebrated Theatre de la Monnaie, one of the leading opera houses of Europe. She went to Brussels, where she met with a series of triumphs, in consequence of which the Grand Conservatoire Royal bestowed upon her a gold medal, struck expressly for her. It was at Brussels that she created, on January 2, 1878, her celebrated rôle of *Carmen*, in the presence of a brilliant auditory, among which there were musical critics and celebrities of Paris and London, who were present expressly to witness this performance. The King and Queen of Belgium were present and congratulated her personally upon her success. She then went to England, appearing at Her Majesty's Opera as *Violetta*, in "La Traviata," and subsequently as *Rosina*, in "Il Barbiere di Siviglia," *Margherita* in "Faust," and *Zerlina* in "Don Giovanni," and in "Aida" and numerous other operas of her extensive repertoire. She sings in Italian, French, English, German and Hungarian.

Without going farther into detail concerning her European triumphs and successes, it only remains to be said that she has justified in her own country and in New York, during the past fall and present spring season, the esteem in which her vocal and dramatic ability has been held. Without reviewing the various parts which she has sustained during her existing engagement with Colonel Mapleson as a member of H. M. Grand Opera Company, it may be remarked that as *Selika*, in "L'Africaine," she has been as charming as in her other creations, and has added to her reputation. Her portrait is presented on the first page of this issue of THE COURIER.

... Mr. Flagler, of Syracuse, was recently offered the position as organist at Plymouth Church, but wisely declined to give up his position and practice in Auburn, N. Y.

An Explanation.

SAN FRANCISCO, March 22, 1882.

To the Editor of The Courier:

IN "Notes and Actions" of your issue of March 9, I notice the following item: "Mr. Gray, piano and music dealer, San Francisco, has given a realty mortgage for \$3,500." As this might mislead some of my business friends, will you please also state, in justice to myself, that I received at the same time a release of mortgage for \$6,900. I will add that this property did not belong to me until February 7 last, being held in trust for another party previously.

Yours very truly, M. GRAY.

TH. KRAUSS, Attorney.

Detroit Amusements and Trade Notes

[CORRESPONDENCE OF THE COURIER.]

DETROIT, Mich., March 31, 1882.

MARY ANDERSON, supported by a fair company, has been drawing large houses during this week at the Detroit. Her support is not very strong, and the universal opinion does not accord her any pre-eminence for beauty or for acting. At Whitney's the first part of the week was devoted to the antics of a party of poor singers and no actors, headed by Little Corinne, who is the only redeeming feature of the entertainment. They played to empty benches. Good houses greeted the Lee and Rix Combination in "A Celebrated Case," at the same establishment during the remainder of the week. Manager Whitney, to test the genuineness of the demand for popular prices, reduced the admission to 25 and 50 cents; but I doubt if the experiment will work.

Manager White is doing immense business in his renewed and remodeled little theatre, re-baptized as the "Park." Langdon and Allison's Acme Combination occupies the boards this week. Two benefits are on the tapis, one to Charlie Shaw, the genial manager of the Detroit, for Saturday evening, April 8; the other to Manager White, of the Park, also at the Detroit, and set down for Easter Monday.

Easter services are to be celebrated with elaborate music in some of our churches, notably so at St. John's, where Mr. De Zielinski is the organist and musical director. The pro-

gramme will comprise an Easter Anthem by Bristow; "Te Deum" (new) in B flat, by Baumbach; "Jubilate," by Tours; "Kyrie," by Buck; "Santus," by Gounod, and Handel's "I know that my Redeemer liveth," for offertory. At St. Paul's, where Mr. Batchelder is organist, Mr. Slocum, the tenor, will sing at Offertory and Easter Hymn (too), set to music by J. de Zielinski.

Trade in music and musical merchandise is brisk, judging from the activity manifest in the respective establishments of Weiss, Whitney, Stevens and Schwankofsky.

The Chicago May Festival.

[CORRESPONDENCE OF THE COURIER.]

CHICAGO, March 29, 1882.

ALL of the arrangements for the Chicago May Festival are progressing satisfactorily, and the chorus parts of the various works are already in an advanced state of preparation. Mr. Thomas will conduct two mass rehearsals this week.

The programmes, which are now completed, are as follows:

TUESDAY EVENING, MAY 23.
Jubilate (Utrecht), Handel; Miss Cary, Mr. Toedt, Mr. Remmert.
Symphony in C minor, No. 5, op. 67, Beethoven.
Recit. and aria, "Abscheulicher (Fidelio), Beethoven; Frau Friedrich-Materna.

Scenes from "Lohengrin," Wagner; Frau Friedrich-Materna, Miss Cary, Signor Campanini, Mr. Henschel, Mr. Remmert, Mr. Whitney.

FIRST MATINEE—WEDNESDAY, MAY 24.

Mozart—Symphony in C (Jupiter).
Le Nozze di Figaro—Aria, "Non piu andria," Mr. Remmert. Can-
zona, "Voi che sapete," Miss Cary. Recit. and aria, "E Susanna non
vien," Frau Friedrich-Materna.

Seraglio—Recit. and aria, "Constance," Mr. Candidus.
Intermission.

Rubinstein—A supplementary movement to the Ocean Symphony
(new). Aria, Hecuba, op. 9, Miss Winant.
Weber—Euryanthe—A. Overture; 6, Romanza, "Unter blühenden
Mandelbäumen," Signor Campanini; c, Scene and aria, "Wo berg ich
mich," Mr. Henschel.

Mendelssohn Duo—Frau Friedrich-Materna and Miss Cary.
Berlioz—Ball scene from the dramatic symphony, "Romeo and Juliet,"
op. 17; Romeo alone; sadness, distant sounds of music and dancing,
grand fête at Capulet's house.

WEDNESDAY EVENING, MAY 24.
Oratorio—"Messiah," Handel; Mrs. Osgood, Miss Cary, Mr. Candidus,
Mr. Toedt, Mr. Whitney, F. Deitz, trumpet; H. Clarence Eddy, organist;
chorus and orchestra.

POPULAR MATINEE, THURSDAY, MAY 25.
Overture—"Tannhäuser," Wagner; orchestra.
Air, Bach; orchestra.

Aria—"O Fatima," Abu Hassan, Weber; Miss Winant.
Invitation to Dance, Weber; orchestra.

"The Two Grenadiers," Schumann; Mr. Henschel.

Symphonic Poem—"Les Préludes," Liszt; orchestra.
Intermission.
Overture—"William Tell," Rossini; orchestra.
Romanza—"O tu che in seno," Verdi (Forza del Destino); Signor Cam-
panini.
Ave Maria, Gounod; violins, harp and orchestra.
Recitative and Aria—"Reine de Saba," Gounod; Mrs. Osgood.
"In Questa Tomba," Beethoven; Mr. Whitney.
Aria—"Che Faro Senza Eurydice" (Orpheus), Gluck; Miss Cary.
Wedding March—"Midsummer Night's Dream," Mendelssohn; or-
chestra.

THURSDAY EVENING, MAY 25.
Cantata, "Festo Ascensionis Christi," Bach; Mr. Candidus, Mr.
Henschel, orchestra and organ.
Introduction third act, "Medea," Cherubini.
Scene, "Ocean, thou mighty monster," Oberon, Weber; Frau Fried-
rich-Materna.

Symphony, D minor, No. 9, op. 128, Beethoven, with final chorus on
Schiller's "Ode to Joy;" Frau Friedrich-Materna, Miss Winant, Mr. Can-
didus and Mr. Whitney.

THIRD MATINEE, FRIDAY, MAY 26.
Wagner programme. Rheingold. Scene 1. "Before Wallhall" the
three Rhine daughters and Alberich; at the close, Wotan, 2. Fragment,
Loge's Tidinga. 3. Grand closing scene (Wotan, Donner, Froh, Loge and
the three Rhine daughters).

Walküre. Prelude, first act, orchestra. "Siegman's Love Song," Mr.
Candidus. "Ride of the Valkyries," orchestra. "Wotan's Farewell"
and "Magic Fire Scene," Mr. Henschel.

Intermission.
Siegfried—"The Wedding of the S-word," final scene, first act; Sieg-
fried, Signor Campanini; Mime, Mr. Toedt. Güterdämmerung, Sieg-
fried's death. Orchestra. Finale—Brunhilde, Frau Friedrich-Materna.

FRIDAY EVENING, MAY 26.
Mass in C minor, op. 147 (Schumann)—Mrs. Osgood, Miss Winant, Mr.
Toedt, Mr. Henschel. Chorus, orchestra and organ. Tragic overture,
op. 8 (Brahms).

Intermission.
"The Fall of Troy," from "Les Troyens" (Berlioz)—Frau Friedrich-
Materna, Mrs. Osgood, Miss Winant, Mr. Toedt, Sig. Campanini, Mr.
Henschel, Mr. Remmert, Mr. Whitney. Chorus and orchestra.

The festival will close with the "Hallelujah Chorus" from the "Mes-
siah" (Handel). Chorus, organ and orchestra.

The Apollo Club will give a concert this evening, assisted
by Gerster and Remenyi.

The Mozart Society accuses the Apollos of some sharp
practice in getting ahead of it in the engagement of Gerster.

Jerome Hopkin's "Samuel" is to be given to-night. It
will be preceded by a miscellaneous programme.

The fourth and last of the series of lectures on the vocal
organs by Professor Park (under the auspices of the Chicago
Musical College), will be given to-morrow evening.

Last Sunday Mr. Boscovitz played Grieg's A minor con-
certo at Turner Hall.

On Saturday evening a soirée musicale will be given at the
Weber waterooms. S. Liebling will be the pianist.

FREDERIC GRANT GLEASON.

Professional Cards.

[This department has been established to give mem-
bers of the musical and theatrical professions an op-
portunity of keeping their names and addresses before the
public. Cards under this heading will be inserted for
\$10 per year each.]

PROF. BELLOIS,

Cornet Soloist,
North's Music Store, 8 Chestnut Street, Phila., Pa.

DR. LEOPOLD DAMROSCH,

Leader of Orchestra, 142 East 47th st., N. Y. City.

P. S. GILMORE,

Hand Leader, 61 West 12th st., N. Y. City.

GRAFULLA'S BAND,

FRANCIS X. DILLER, Musical Director,
224 East 13th st., N. Y. City.

H. B. DODWORTH,

Band Leader, 5 East 14th st., N. Y. City.

SIGNOR LUIGI LENCIONI,

Buffo Baritone. Opera, Concert and Receptions,
268 West 23d st., N. Y. City.

MINNIE VINING,

Engaged Season of 1882-83 Wallack's Theatre,
Care of E. Kennedy, 481 Eighth st., N. Y. City.

MRS. HARRIET CLARK,

Vocal Instruction,
18 E. 24th st., near Madison sq., N. Y. City.

LEO KOFLER,

Organist of St. Paul's Chapel, Trinity Parish.
Voice Culture,
471 Fourth ave., bet. 31st and 32d sts., N. Y. City.

EDWARD BOEHM,

Clarinet. Pupils received,
45 East 3d st., N. Y. City.

J. DE ZIELINSKI,

Pianist. Vocal Teacher of Italian School,
No. 6 Adams Ave., W., Detroit, Mich.

WILLIAM COURTNEY,

Tenor. Opera, Concert, Oratorio and Vocal In-
struction,
10 West 18th st., N. Y. City.

MME. ADELINA MURIO-CELLI,

Vocal Instruction, 18 Irving place, N. Y. City.

MME. CAPPANI,

Vocal Teacher of Italian School, Drawing Room,
Oratorio, Church and Concert Singing, Operatic Act-
ing and Finishing for the Stage,
No. 208 Second ave., near 13th st., N. Y. City.

ALBERTO LAURENCE,

Instruction in Singing and the higher branches of
Vocal and Dramatic Art, 18 East 14th st., N. Y. City.

FREDERIC GRANT GLEASON,

Teacher of Piano, Organ, Composition and Or-
chestration. Lessons in Musical Theory given by
correspondence.
Address, care Hershey Music Hall, Chicago.

H. W. NICHOLL

Revises, corrects and rewrites Musical MSS., pre-
paring and editing them for publication. Also proofs
accurately read for composers and publishers. Les-
sons in harmony given by mail. Address office of the
Courier, 74 Duane street, N. Y.

T. L. WATERS,

MANUFACTURER AND DEALER IN

Pianos and Organs,

14 East 14th Street, New York.

Agents wanted. Send for Illustrated Catalogues.

HORACE WATERS & CO.

MANUFACTURERS AND DEALERS IN

PIANOS AND ORGANS.

Guaranteed Six Years.

The Largest Stock in America. Agents Wanted.

Correspondence Solicited. Illustrated Catalogue
Mailed Free.

Wareooms, No. 826 BROADWAY, New York.

QUINBY BROTHERS,

MANUFACTURERS OF

BRASS BAND INSTRUMENTS,

(Round, Flat and Piston Valves.)

For particulars send
for Circular and
Price Lists.

No. 62 Sudbury Street, Boston, Mass.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

WESER BROS.,

— MANUFACTURERS OF —

Square and Upright Pianos.

FACTORY:

553, 555 & 557 W. 30th St., New York.

N. B.—We manufacture our own Cases in Factory,
and therefore can safely recommend.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

DECKER
BROTHERS'

PIANOS

BEST NOW MADE.

No. 33 Union Square,

NEW YORK CITY.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

Send for Catalogue
and Price List.

New Music.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schuberth & Co., New York City.

1. Dance Caprice.....(piano).....Wm. Mason.
2. Valse Gracieuse.....".....Ernst Jonas.

No. 1.—A beautifully written piece, if somewhat monotonous, and which shows that the well-known composer knows thoroughly well how to employ the piano to the best advantage. As a study in double notes it will be quite valuable, and, therefore, can be recommended to teachers and advanced players. A rather uncommon effect is produced by the use in two passages of the "tone-sustaining pedal."

No. 2.—Although betraying no originality this "valse" will be acceptable to the general army of mediocre players, and those whose taste is not the most fastidious. It is quite melodious and graceful, and well written for the hands. For ordinary use it will be found useful.

Wm. A. Pond & Co., New York City.

1. Te Deum.....Ernst Held.
2. A Cry of Love.....Augusto Rotoli.
3. Ever and Forever.....Louis Meyer.
4. On the Rigi Kulm.....J. E. Müller.
5. Polonaise.....L. P. Kleber.
6. Aux Armes! Marche Brillante.....F. L. Morey.

No. 1.—The most that can be said of this "Te Deum" is that it is a commonplace work, and not effective at that. It lacks variety, and the chords and passages succeed each other in the most ordinary manner. Moreover, the general structure and part-writing betrays inexperience to say the least. It is quite easy to perform.

No. 2.—One or two phrases of this song are well worn, but, upon the whole, it is nicely conceived and well executed. A good singer can produce an excellent effect with it, and most audiences will be quick to appreciate its beauties. Altogether, it is well worth the attention of the mass of singers. Compass E to G sharp—a major tenth.

No. 3.—A pretty song that will please the multitude. It says nothing but what has been said over and over again, and in this respect does not differ from pieces by numerous other composers. There is a mistake in first bar of voice part, page 4, Compass D to F—a minor tenth.

No. 4.—For what it is pretended to be it is quite fair, but it will be found somewhat monotonous. The piece is evidently intended to please young players and those who enjoy popular melodies.

No. 5.—Quite effective and brilliant in a small way. The subjects are not very valuable, but such as they are are pleasing and well contrasted. The work is only of medium difficulty.

No. 6.—The composer displays in this "march" a good degree of ability, even if it be in a small way. The subjects have been well chosen and nicely presented, and the piece as a whole produces a certain effect. It is only moderately difficult. A bad mistake occurs on page 4, 2d bar of 4th line. The chord should be the third position of the C major triad instead of the triad of G major, as it stands now.

New Foreign Publications.

IMPORTED BY EDWARD SCHUBERTH & CO., NEW YORK.

Instruction Books, Studies, Theoretical Works, &c.

FOR VIOLA.

- Hermann, F.—Twenty-four Violin Studies by Fiorillo, Kreutzer and Rode, transposed for viola, progressively arranged, fingered and with marks of bowing. Book I.....\$1.50
Book II.....1.75

Symphonies, Sonatas, Fantaisies, Concert and Instructional Compositions, &c.

PIANO SOLO.

- Bach, J. S.—Toccata in E Minor, with marks of execution and fingering by A. Berker.....50
Czibulka, A.—Op. 316, Sarabande.....50
Ders. E.—Op. 39, No. 36, Fantaisie on Airs from the Opera "La Dame Blanche".....1.00
Fuchs, R.—Op. 30, Neue Improvisation. Two books. Each.....1.00
Gobbaerts, L.—Op. 145, Farandole.....65
Hartmann, J.—Scandinavian Airs and Dances in Two Books. Each, net.....2.50
Jungst, Hugo.—Op. 12, Three Piano Pieces.....40
No. 1, Ballo.....40
No. 2, Scherzo.....40
No. 3, Minuet.....50
Kirchner, F.—Op. 79, No. 1, Tarantella.....65
Leybach, J.—Op. 230, "Retour au Village." Caprice brillant.....75
Meyer-Oberleben, M.—Op. 13, "Murmuring Brook." Parlor composition.....75
Petzold, E.—Op. 43, "On the Blue Lake." An album leaf.....30
Rüfer, Philipp.—Op. 24, Scherzo in B minor.....2.25
Smith, Sydney.—Op. 180, "Siesta." Reverie.....90
Tchakovsky, F.—Twelve pieces for piano of moderate difficulty, revised and fingered by Chas. Klindworth. No. 1, Etude; No. 3, Marche funèbre; No. 4, Mazurka; No. 5, Mazurka; No. 6, Chant sans paroles; No. 7, Au Village; No. 8, Valse; No. 9, Valse; No. 10, Danse russe; No. 11, Scherzo; No. 12, Reverie impromptu. Each 30 cents. No. 2, Chanson triste, 30 cents. Complete in one book.....3.00
Del Valle, A. G.—Op. 9, Flut elegische mazurkas.....1.50
Woyack, F.—Op. 1, Three nocturnes. Together.....75
Zarembski, Julek.—Op. 6, Grande Polonaise.....1.25

Overtures, Potpourris, Dances and Marches.

PIANO SOLO.

- Burgmüller, F.—Potpourri from "Das Versprechen hinter'm Herd." \$0.75
Eilenberg, R.—Op. 23, Alpine Belles. Polka.....30

- Faust, C.—Op. 346, Chants d'amour. Waltzes.....75
Strauss, J.—Overture to the opera, "Das Spitzentuch der Königin." 75
Voigt, F. W.—Princess Victoria March.....95

PIANO DUETS.

- Czibulka, A.—Op. 313, Nuptial Songs. Waltzes.....75
Faust, C.—Op. 301, Chants d'amour. Waltzes.....1.00

PIANO AND VIOLIN.

- Faust, C.—Op. 346, Chants d'amour. Waltzes.....1.00

ORCHESTRA.

- Bisclat, "Carmen." Potpourri, arranged by W. Pützsch. Paris.....5.00
Catholic Church Music.

- Kunze, Carl.—Op. 14, Ave Maria.....1.00

ZITHER MUSIC.

- Feyerlag, F.—Collection of National Hymns of all Nations.....1.50

The New York May Festival.

FOLLOWING is the full programme for the May Musical Festival:

- TUESDAY, MAY 2, FIRST EVENING CONCERT.
Cantata, "A Stronghold Sure our God Remains".....Bach
Chorus, "A Stronghold Sure our God Remains".....Mr. Whitney
Recitative, bass, "Consider Then".....Mr. Candidus
Chorus, "If all the World".....Mozart
Recitative, tenor, "Then Close Beside".....Mr. Candidus
Chorus, "That Word Shall Still in Strength Abide".....Mozart
Symphony in C ("Jupiter").....Mozart
1. Allegro vivace.
2. Andante cantabile.
3. Minuet (allegretto).
4. Finale (allegro molto).
Recitative and aria, "Abscheulicher" ("Fidelio").....Beethoven
Frau Friedrich-Materna.
INTERMISSION.
Jubilate, "Utrecht".....Handel
Miss Cary, Mr. Toedt, Mr. Henschel.
Chorus, orchestra, organ.

- WEDNESDAY, MAY 3—FIRST MATINEE—PROGRAMME.
"Iphigenia in Aulis".....Gluck
(a) Overture, orchestra.
(b) Scene 1—"Diane Implorable".....Schubert
Symphony in C, No. 9.....Schubert
Andante—Allegro ma non troppo.
Andante con moto.
Scherzo (allegro vivace).
Finale (allegro vivace).
"Magic Flute".....Mozart
Mme. Gerster.
INTERMISSION.

- Overture, "Manfred".....Schumann
Scene and aria, "Der Kriegerlust Ergeben" ("Jessonda").....Spohr
Scene and aria, "Ocean, thou mighty monster" ("Oberon").....Méhul
Aria, "Vainement Pharaon" ("Joseph").....Méhul
Overture, "Ruy Blas".....Mendelssohn

- WEDNESDAY, MAY 3—SECOND EVENING CONCERT—BEETHOVEN NIGHT.
Symphony in C minor (No. 5, op. 67). Allegro con brio. Andante con moto. Allegro (scherzo). Allegro (finale).
Missa Solenne, D major, op. 123.....Frau Friedrich-Materna
Kyrie.....Miss Cary, Signor Campanini, Signor Galassi.
Gloria.....Mrs. Osgood, Miss Winant, Mr. Candidus, Mr. Henschel, Frau Friedrich-Materna, Miss Cary, Signor Campanini, Mr. Whitney.
Agnus Dei.....Violin—Mr. Herman Brandt.

- THURSDAY, MAY 4—SECOND MATINEE. WAGNER PROGRAMME.
"Das Rheingold."

1. Prelude and scene. In the depths of the Rhine up to the beginning of scene 2, before Walhalla (The three Rhine daughters and Alberich; at the close of Wotan). 2. Fragment: Loge's tidings. 3. Grand closing scene: Wotan, Donner, Froh, Loge and the three Rhine daughters.
DRAMATIS PERSONAE.
Woglande.....Miss Hattie Schell
Wellgunde.....Miss Amalia Wurmb
Flosshilde.....Miss Antonia Henne
Alberich.....Mr. Oscar Steins
Wotan.....Mr. Franz Remmert

- Prelude—First act.....Orchestra
Siegfried's Love Song.....Mr. Candidus
Ride of the Valkyries.....Orchestra
Wotan's Farewell.....Signor Galassi
Magic Fire Scene.....

- THURSDAY, MAY 4—THIRD EVENING CONCERT.
Oratorio, "Israel in Egypt".....Miss Amalia Wurmb
Mrs. Osgood, Miss Schell, Miss Cary, Mr. Candidus, Mr. Remmert
Mr. Whitney.
Chorus, orchestra, organ.

- SATURDAY, MAY 6—THIRD MATINEE.
Sonata.....Arcangelo Corelli (1633-1713).
Aria di Chiesa.....Alessandro Stradella (1645-1698).
Minuet.....Miss Winant.
"Il Matrimonio Segreto".....Luigi Boccherini (1740-1805).
Aria, "Frische spinn' spinn' in ciel i Aurora".....Signor Campanini.
"Les Deux Journées".....Luigi Cherubini (1760-1842).
Overture.....
Finale first act.....Mrs. Osgood, Miss Cary, Mr. Candidus, Mr. Toedt, Mr. Henschel, Mr. Remmert.
"La Vestale".....Gasparo Spontini (1784-1851).
a. Overture.
b. Scenes from Act II.
Mme. Gerster, Miss Cary, Signor Campanini.
INTERMISSION.

- "Guglielmo Tell".....Gioacchino Antonio Rossini (1792-1868).
a. Overture.
b. Terzetto.....Mr. Candidus, Mr. Remmert, Mr. Whitney.
"La Favorita".....Gaetano Donizetti (1797-1848).
Miss Cary.
"La Sonnambula" finale.....Vincenzo Bellini (1801-1835).
Mme. Gerster.
"Vespri Siciliani".....Giuseppe Verdi (1814).
Signor Galassi.

- Overture "Re Lear".....Antonio Bazzini (1818).
SATURDAY, MAY 6—FOURTH EVENING CONCERT.
A symphony to Dante's Divine Commedia.....Liszt
I. Inferno. II. Purgatorio; Magnificat.
Grand orchestra, chorus for women's voices and organ.
Scena ed aria, "E Dunque Ver" op. 58.....Rubinstein
Mme. Gerster.

- "The Fall of Troy".....Berlioz
Frau Friedrich-Materna, Mrs. Osgood, Miss Winant, Signor Campanini, Mr. Toedt, Signor Galassi, Mr. Remmert, Mr. Whitney.
Chorus, "Die Meistersinger," third act.....Wagner

-At Roskilde (near Copenhagen), H. Mathison-Hansen, celebrated on January 31 the fiftieth anniversary of his appointment as organist at the cathedral. Congratulations were forwarded on the occasion from the king, queen, and other members of the royal family.

Organ Notes.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...The opening of the newly-constructed organ at the Bow and Bromley Institute, took place early last month. The point of interest to the organ world was, on this occasion, the performance of a MS. Slow Movement for the Organ, by E. J. Hopkins. The excellence of the instrument and its mechanical arrangements is conceded, and it now embodies the important resolutions arrived at by the Organ Conference. The organist upon the opening night was E. H. Turpin.

...On February 12, in Alicante, was inaugurated the historical organ of the parochial church of St. Mary, recently restored by the builder, Roger. This historical instrument was constructed by Borrás in the seventeenth century, and was then restored in the eighteenth, the registers then numbering fifty. After that time it was allowed to go without the slightest repair, and thus became almost useless, since the keyboard, stops, bellows, &c., were absolutely ruined.

...An organ recital was given by Eugene Thayer on Wednesday evening, March 15, in Dr. Hall's Fifth Avenue Presbyterian Church. Mr. Thayer is now the organist of the church, and recently was located in Bo-ton. The vocalists were Dr. Barrows, tenor, and W. H. Beck, baritone. Bach's "Pedal Fugue" in G minor was the serious work on the programme, and was well performed. Other selections were an "Offertory" in D minor, Batiste; the "First Communion," by the same composer; a transcription of the "Tannhäuser" march; besides four compositions of his own: Choral variations on "God Save the Queen;" a "Concert Fugue" in A minor; variations on "The Last Rose of Summer," and variations on "Home, Sweet Home." "If with all your heart," from "Elijah," was given by Dr. Barrows; and a duet from Molique's "Abraham," by Dr. Barrows and Mr. Beckett. The programme was too light with regard to the instrumental selections.

...A well known London organ builder is said to have once remarked about the style of playing of different organists that when he was inside one of his largest instruments, he could clearly distinguish respective styles by simply watching the action, although the confusion of sound was too great for him to do so by the sense of hearing. Granting his ability to do this, it follows that there are as many various organ touches as piano touches, and that the tone produced from pipes may be as varied as that produced from strings. That much truth is contained in what has been averred will be very generally admitted, for, as has been asserted in these columns before, the same organ played by different persons produces quite a difference in effect, both in the use of separate registers and their combination. Even the full organ may be made to sound weak, and screechy or brilliant, and full according to the touch employed. The idea has commonly prevailed that the organ can only be played in the one way, seeing that it is not an instrument that can be thumped upon. This error is exposed by the remarks made by the English organ builder, and teachers will do well to remember this when they are giving instruction to students upon the king of instruments.

Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended March 25, 1882:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Hamburg.....	21	\$2,390	1	\$315	*7	\$800
Bremen.....	25	1,350				
London.....	18	1,350				
Glasgow.....	4	116				
Australia.....	3	161				
Liverpool.....	9	675				
U. S. of Colombia.....					1	9
Central America.....					1	110
Mexico.....			2	1,260	†1	47
Totals.....	80	\$6,042	3	\$1,575	6	\$966

* 400 Sounding-boards. † Orguinettes.

NEW YORK IMPORTS FOR THE WEEK ENDED MARCH 25, 1882.
Musical instruments, 101 pkgs.....value, \$10,561

BOSTON EXPORTS FOR THE WEEK ENDED MARCH 24, 1882.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	6	\$370			*1,171	\$7,246
British Poss. in Africa.....	14	900				
" " Australia.....	50	2,683				
Totals.....	70	\$3,953			1,196	\$7,246

* Organettes.

BOSTON IMPORTS FOR THE WEEK ENDED MARCH 24, 1882.
Musical instruments.....value, \$623



THE ONLY BANJO THAT
RECEIVED A MEDAL.

G. ROBERT MARTIN,

No. 31 Cortlandt Street, New York,

MANUFACTURER OF THE CELEBRATED

THE ONLY BANJO THAT
RECEIVED A MEDAL.



MARTIN GUITARS

Proprietor and Manufacturer of the DOBSON'S PATENT CLOSED-BACK STAGE AND PARLOR BANJOS.

REPORT OF THE CENTENNIAL COMMISSION:—"A noteworthy improvement on the ordinary kind; they are excellent in material and workmanship; of full resonance, and effective in tone."
[Seal.] Attest: J. R. HAWLEY, President; J. L. CAMPBELL, Secretary. A. T. GOSHORN, Director General.

Also Manufacturer of the Improved Piston Patent Light-Valve Band Instruments, and Importer and Jobber of all kinds of Musical Merchandise.

FOR SALE BY ALL FIRST CLASS MUSIC HOUSES.

J. & C. FISCHER

ESTABLISHED 1840

GRAND, SQUARE AND UPRIGHT PIANOS.

Nos. 415, 417, 419, 421, 423, 425, 427 & 429 West Twenty-Eighth Street, New York.

UNEQUALLED FOR TONE, FINISH AND DURABILITY.

McCAMMON PIANOFORTES.

UPRIGHT CONCERT GRAND. THE WONDER OF THE AGE.

The Most Powerful Upright Piano Ever Produced. Every Piano Warranted in full for Five Years.

Address E. McCAMMON, Cor. Broadway and North Ferry Street, Albany, N. Y.

Only Successor to BOARDMAN, GRAY & CO.

Cor. 35th Street and Broadway,
NEW YORK CITY.

JACOB BROTHERS

53 and 55 Bushwick Avenue,
BROOKLYN, E. D.

— MANUFACTURERS OF —

GRAND, SQUARE AND UPRIGHT PIANOS.

NEW STYLES

FOR 1882!

Novel! Original! Superb!

STERLING ORGAN COMP'Y,
DERBY, CONN., U. S. A.

PIANO LEGS, and UPRIGHT PIANO CASES.

Manufactured of best material by first-class workmen. Plain or Varnished Legs to Dealers.

B. N. SMITH, 20 & 22 Commerce St., New York.

CRANE & CHAPUIS,

13 University Place, New York,

PIANO FELT MANUFACTURERS.



PIANOS.
THE LEADING PHILADELPHIA PIANO MAKERS.
WAREROOMS, No. 610 Arch Street, Philadelphia, Pa.
RELIABLE CASH AGENTS WANTED.



G. A. ZOEBSCH & SONS,

46 Maiden Lane, New York,

Manufacturers of the Best Quality Brass and German Silver Rotary Valve

BAND INSTRUMENTS.

Also "Besson," "Courtois" and "Distin" Styles Patent Light Piston Valve Cornets and Band Instruments.
AND IMPORTERS OF AND WHOLESALE DEALERS IN

French, German and Italian **MUSICAL INSTRUMENTS,** Strings and Musical Merchandise in general.

Depot for C. F. MARTIN & CO.'S CELEBRATED GUITARS.

Which stand and ever have stood unrivaled, and are acknowledged the best in the world by the most eminent Soloists, such as: Madame De Goni, Mr. J. B. Coupa, Mr. Wm. Schubert, Mr. S. De La Cova, M. Chas. De Janon, Mr. H. Worrell, Mr. Napoleon W. Gould, Mr. N. J. Lapkowski.

Depot of Genuine "Meyer" Flutes and Piccolos, "Berteling" Clarionets and Flutes, "Rogers" Best Drumheads, Tiefenbrunner Zithers,

Superior BOEHM FLUTES of Silver, Cocoa-Wood or Grenadillo.

CABLE & SONS,

— MANUFACTURERS OF —

Square and Upright Pianos.

Factory, 213 to 221 W. 36th Street, New York.

SPECIAL CASH PRICES.

GEORGE L. WALKER,

— DEALER IN —

Pianos and Organs.

836 NORTH SIXTH STREET,

Philadelphia, Pa.

JAMES A. WHITNEY, COUNSELOR-AT-LAW.

Special attention given to Patent and Trade-Mark Causes.
140 NASSAU ST., NEW YORK CITY, U. S. A.

JAMES A. WHITNEY,

Solicitor of United States and Foreign Patents and Trade-Marks,
No. 140 Nassau St., New York City.

American, Canadian, British and Continental Patents obtained for Inventors on favorable terms, and in the shortest possible time. Caveats filed, Reissues and Design Patents secured. Trade-marks and Labels protected by registry at the U. S. Patent Office and in Canada and Europe. Rejected Cases investigated and reported upon. Interferences conducted. Opinions on Questions of Infringement, the Validity of Patents, &c., &c.

PERSONAL attention throughout is given to each and every case—a matter of no inconsiderable importance to those who wish strong claims and specifications CAREFULLY DRAWN. Business may be transacted either in person or by mail, and in every detail is kept inviolably SECRET and CONFIDENTIAL.

JAMES A. WHITNEY, 140 Nassau St., N. Y. City

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI,
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,
Mr. FERRARE,

Mr. S. DE LA COVA,
Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

The Musical and Dramatic Courier.

A WEEKLY PAPER

Devoted to Music and the Drama.

SUBSCRIPTION.

(INCLUDING POSTAGE, INVARIABLY IN ADVANCE.)

Yearly, - - - - - \$4.00
Single Copies, - - - - - Ten Cents.

NEW YORK, THURSDAY, APRIL 6, 1882.

THIS journal, as its name purports, is intended to cover the musical and dramatic field, and to support the interests of the music trade generally. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion, and entirely independent. The Courier has no partisan aims to subvert, and gives the news and all fresh and interesting information that may be of value in its line. It also devotes the closest attention to trade interests, and with its frequent issue serves as the best and most important medium for advertisers.

Any information our readers may wish to obtain shall be cheerfully given, and prompt replies will be made to all inquiries addressed to us on any subjects of interest to the trade.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....\$30.00 Nine Months.....\$60.00
Six Months.....40.00 Twelve Months.....80.00

Advertisements for the current week must be handed in by 10 A. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order, payable to the order of HOWARD LOCKWOOD, Publisher.

Communications on all trade matters are earnestly solicited. Address

HOWARD LOCKWOOD, Publisher,

P. O. Box 375. 74 DUANE STREET, NEW YORK.

Western Office: 8 Lakeside Building, CHICAGO, ILL. P. G. MONROE, General Manager.

Philadelphia Office: No. 150 So. Fourth Street, J. L. VERNOT, General Manager.

ITALY and France recently drew up a treaty of commerce. A correspondent in the *Riforma* endeavors to demonstrate that France has obtained greater advantages than Italy with regard to musical instruments. Therefore, Italian manufacturers begin to be dissatisfied with the existing state of affairs, forgetting that they should have cried out before the milk was spilt. It is very doubtful whether either nation would be satisfied if things were absolutely equalized, so prone is an individual to desire to be a little more favored than others. The musical instrument trade has become so formidable that what affects it in any way is a matter of serious moment. America has nothing to complain of.

ENGLISH piano makers are charged with not working in harmony with each other. It is said that could such unity be brought about, a better stand against American goods could be made. No doubt there is some truth in this, but there is as much likelihood of piano manufacturers acting in concert as Democrats and Republicans. In this country the same lack of harmony exists, but our manufacturers have not to fight against the sale of foreign instruments as those in England, and, consequently, can better afford to be at loggerheads with each other than their transatlantic brethren. The fact is, that American instruments are so numerous in England that there is really some cause for alarm among British manufacturers. But while they shake their heads and sigh, we export largely and laugh. Who is to be congratulated?

ENGLAND has again become the seat of "bogus" pianos. All of the well-known makers' names have been used with only a slight variation, and but little difficulty is experienced in country places in selling such instruments. Credulity and a lack of knowledge go hand-in-hand, and it is not difficult for sharp dealers to impose upon many customers. Broadwood becomes (minus the o) "Bradwood," Kirkman is transformed by one letter-change "Kirdman," and so on to the end of the string. A business of this kind is one very hard to thoroughly eradicate, the law and facts being both hard to establish. In this country "bogus" instruments flourish with vigor, although so much has been done to stamp them out. The fight seems a hopeless one, and yet it cannot be well abandoned.

THE bill recently introduced by Assemblyman Catlin, of Westchester County, in the Legislature at Albany, which provides that contracts for the sale of pianos, &c., on what is known as the "installment plan," shall be null and void unless the contract specifies that in the event of the purchaser failing to complete the payments, 50 per cent. of the amount paid shall be returned before the instrument can be replevined, is one that will be generally acceded to by reasonable people. Although dealers in instruments and other household goods need all the protection that can be accorded them, to assure the safety of such goods, purchasers also have some rights which dealers should be made to respect. It is

not just that every dollar that has been paid upon a piano or organ should be forfeited, because an unforeseen accident prevents the purchaser from paying promptly a small balance in a certain specified time. In such cases dealers have a right to retain so much as will fully reimburse them in every way—rental and damage of the instrument, &c.; but beyond and above this all just claims cease. It is sufficient that unfortunate purchasers should be made to pay liberally for the wear and tear of instruments, without having to forfeit anything about this sum. The whole transaction resolves itself into a question of what is just and reasonable, and those dealers who cry out against the general provisions of Mr. Catlin's bill are not much better than people who hire instruments on the installment plan with the idea of beating dealers out of them if they can accomplish it. Whether 50 per cent. is too much or too little to refund willing but unsuccessful purchasers, is a matter for further and grave discussion; but that the bill is right in essence must be admitted by all who are not sharpers, or, at least, inclined to be unjust and unduly severe.

MINOR TOPICS.

COMPOSERS generally have a hard fight of it at first. History furnishes many examples of the earlier works of now celebrated composers having been refused by publishers on any condition. Their constant struggles to obtain a public hearing, and afterward a publisher, have been enumerated again and again. The great modern composer, Joachim Raff, was at one time thought of so little account, that not only could he not get any publisher to issue his compositions, but he was equally unsuccessful in inducing any choral society to perform them. Only through Mendelssohn's appreciation and influence did he succeed in emerging from the obscurity that threatened him. Times have not changed much since Raff's youth, and only talent with influence stands a chance to become known at the present time.

ENGLAND was formerly charged much more than now with being opposed to the progress of musical art, and Englishmen generally with having no natural bent for music *per se*. A composer who more than any other helped to remove this unjust imputation from England and her musicians, was Sir Sterndale Bennett. When his works were first performed in Germany, they were received with half approbation, half condemnation. But Schumann's influence helped to partly remove the prejudice against English works, which had more or less existed up to his time. At present things are somewhat different, the productions of such composers as Cowen and Macfarren, being heard quite often in the chief Continental cities. The truth concerning English musicians will eventually triumph, and her future composers will be received abroad with greater cordiality than they ever have been.

A LADY in England recently surprised musicians by her refined and effective execution on the clarinet. No better example was needed to prove and illustrate the fact that ladies are capable of excelling on other instruments than the piano, harp and violin. Although at first some listeners were unable to view with equanimity a lady playing the clarinet, yet the remarkable grace she exhibited (aside from her surprising proficiency) soon overcame whatever prejudice originally existed, and at the end of her performance the whole audience liberally applauded her. It is well that she did not make a failure, for it would have been seized upon and turned to account by those who wish to confine women's endeavors to only what has prevailed in olden times.

A WRITER has well remarked that "no high opinion can be entertained of professors, critics and connoisseurs who are followers in a sheep-like fashion, *i. e.*, without thought and consideration." Yet there are persons holding high positions whose inability to form an intelligent opinion of new works is conspicuous, but who by a dignified reticence manage to impress on those who have the management of important musical affairs the superiority of their knowledge and attainments. Generally silence is ignorance, and it is manifestly out of place when an opinion is asked and sought. "Some men have greatness thrust upon them" is as true now as ever it was, and around a popular "greatness" a halo is thrown that time often fails to remove. Wagner's greatness consists in that he made himself great in spite of all opposition. This exception proves the rule.

A new organ was recently opened in the church of St. Médard, Paris, by M. Gigout. The instrument, built by M. Stoltz, is said to have sounded well, despite the acoustical properties of the building.

The organ in the garrison church at Metz, built by L. Voigt & Sons, at Düllich, has been finished, and its powers were displayed on an evening specially set apart for the purpose. It has two thousand and seven pipes, divided into thirty-three stops, two manuals and pedals, three couplers and three compositions. The organist, when playing, looks down the nave of the building, and the organ is altogether a first-class instrument.

Sock and Buskin.

....The Big Four Minstrels will be at Richmond, Va., on April 11 and 12.

....Julia A. Hunt, a first favorite in Indianapolis, in "Florinel," was at English's this week.

....Lawrence Barrett played *Hamlet* at Allenton, Pa., on March 30, under the auspices of Mishler & Aschbach.

....The Knights produced Bronson Howard's "Baron Rudolph" at the Park Theatre, Indianapolis, this week.

....Smith and Mestayers' "Tourists" play at Richmond, Va., on April 7 and 8, and go to Washington on the 10th for one week.

...."The Tourists" gave three performances on Friday and Saturday, March 24 and 25, at the De Givies Opera House, Atlanta, Ga.

....A double "Uncle Tom's Cabin" company, under the management of C. H. Smith, appeared at the Grand Opera House, Indianapolis, last week.

....The Original "Big Four" Combination "welted the floor" at high prices to poor audiences at English's Opera House, Indianapolis, during the week.

....The Bernhard-Listeman Combination did not appear at Richmond, Va., on March 30, as announced, owing to a misunderstanding in arranging dates. It will appear at Mozart Hall on April 13.

....Frederick Warde played *Virginus* at Marshalltown, Iowa, and didn't suit. His support was not liked, and local criticism vents itself in *Hamlet's* remonstrance to the players, "O, it offends me to the soul," &c.

....The Genevieve Rogers Troupe played for an entire week at the Academy of Music, Des Moines, Iowa, closing on Saturday, the 25th. Harry Weber played "Nip and Tuck" at the Academy of Music on March 27.

....At the Worcester, Mass., Theatre the past week the following named combinations drew good houses: Jollities in "Electric Doll," March 28; Miner-Rooney Company, March 30; and Hill's "All the Rage," March 30.

....Frederick Warde played at Moore's Opera House, Des Moines, Iowa, on Friday and Saturday nights, March 24 and 25, and Saturday matinée, presenting to good houses "Damon and Pythias," "Richelieu" and "Virginus."

....Charles A. Davis, of the Madison Square Theatre management, has been after the "Hazel Kirke" pirates in Indiana. He captured the F. G. White company last week with an injunction, and the result to the company was its disbandment.

....Herne's "Hearts of Oak" Company played at Erie, Pa., to two large houses, March 20 and 21. Voke's Family had a large house in "Belles of the Kitchen" on the 25th. Charlotte Thompson appeared at Erie in "Jane Eyre," for the benefit of the Knights of Honor, on March 30.

....The Harrisons, in "Photos," drew a crowded house at Manchester, N. H., on March 29. The following attractions are underlined: "Fun on the Bristol," April 4; Joseph Murphy, 7th; Emma Abbott Opera Company in "Chimes of Normandy," 6th; "All the Rage," 15th; John T. Raymond in "Fresh," 21st.

....The Goodwin-Weathersby Company, in "The Member for Slocum," was at Waterbury, Conn., on March 29. Collier's "Banker's Daughter" Combination played to a large house March 31. Den. Thompson in "Joshua Whitcomb" will appear on April 7; "My Shipmates," April 11; Sol Smith Russell in "Edgewood Folks," April 15.

....On Monday, March 27, Adelaide Cherrie appeared at the Opera House, Burlington, Ia., in "A Farmer's Daughter" to big business. On Saturday, April 1, Frederick Warde in "Virginus." Mr. Warde is a great favorite in Burlington. Nothing at the Grimes House all last week. On April 7, Robson and Crane in "Our Bachelors" will draw a big house.

....On Tuesday, March 28, G. C. Aschbach presented the Madison Square Theatre Company at Allenton, Pa., in "Hazel Kirk." The house was crowded and the audience was so well pleased that it very frequently recalled the principal actors. On Saturday evening, April 1, Mr. Aschbach presented "Deacon Crankett." Benj. Maginley as the *Dacon* is firmly imbedded in the good graces of the Allentonsians.

....At the Grimes Opera House, Burlington, Iowa, the Florence Herbert Company held the boards for the week commencing March 20, and played to fair business. Company good. At the Grand Opera House (Geo. A. Duncan, manager), March 24, Edwin Booth in *Hamlet* to \$2,500. Every nook and corner was used for camp chairs, and standing room was at a premium. Tickets were sold as high as \$6. On Monday, March 27, Adelaide Cherrie played in "The Farmer's Daughter." On April 1 Frederick Warde in *Virginus*, and April 5 "Furnished Rooms."

....The organ at the Crystal Palace has been placed in telephonic connection with the residence, over a mile distant, of Colonel Gouraud, one of the honorary council of the International Electric Exhibition. The music played at the Crystal Palace is plainly heard at Colonel Gouraud's house, the variety of tone of the different stops and the expression being reproduced with marvelous fidelity.

MUSIC AND THE DRAMA IN NEW YORK

GLEANINGS OF THE WEEK.

MUSICAL.

ACADEMY OF MUSIC.

On Monday night, March 27, the third performance of "L'Africaine" was given by the Mapleson troupe. The rendering was, of course, somewhat smoother than at the two previous performances, the singers being more familiar with the music and the required action. Signor Campanini especially distinguished himself, delivering some of his phrases in an unusually effective manner. Signor Galassi, as *Nelusko*, again created the decided impression he did at the first performance—in fact, it is hard to say which rôle he excels in most, *Amonasso* or *Nelusko*. His singing and acting were both of the highest order. Miss Hauk filled the rôle of *Selika* as acceptable as before. Mme. Dotti gave a pleasing performance of the rôle of *Inez*. The chorus, orchestra, and *mise-en-scène* were all very satisfactory. The minor parts were tolerably well filled.

On Wednesday night, the 29th, "William Tell" was presented. This opera is undoubtedly Rossini's masterpiece and contains some of the finest and most effective pieces that the popular Italian composer ever wrote. The rendering, on the whole, was admirable, and proved that Mr. Mapleson's company is capable of giving representations that are satisfactory in every sense. Signor Galassi undoubtedly carried off the honors during the evening. His impersonation of the rôle of *William Tell* was a masterpiece of acting and singing, and in one or two parts of the work the audience became enthusiastic over his splendid performance. Signor Campanini essayed the rôle of *Arnoldo*, sung in the fall by M. Prévost. Of course, the change was a decided improvement. The music written for *Arnoldo* requires power nearly all the time, for it lies high, besides being truly dramatic. Signor Monti did well as *Walter*, and Mlle. Dotti's *Matilde* was another proof that this artist has capabilities for which she has not heretofore received due credit. Miss Juch gave a pleasant interpretation of the part of *Femmy*, while the other rôles were nicely sung. Mme. Cavalazzi's dancing met with the great favor it deserved, for it was graceful and artistic. The chorus and orchestra were good, and the scenery effective.

Friday, the 31st, brought forth "L'Africaine" for the fourth time, the house being quite full. This performance calls for no further notice than what has already been given, save that the same artists, with one exception, took part in its interpretation. This exception was not for the better. Mlle. Rossini does not play the rôle of *Selika* to advantage. She lacks the qualities necessary to impersonate successfully a character of this half-barbaric sort. Her singing and acting lacked force, and her *Selika* was tame, although in the fourth act she appeared to better advantage than in the previous scenes.

On Saturday, April 1, the opera chosen for the matinée performance was "Carmen." The day before rumors were rife that Minnie Hauk had refused to sing again for Colonel Mapleson, but, half an hour before the performance was to begin, a truce had been concluded, and so Miss Hauk appeared after all. The rendering of the well-known opera was excellent in every respect, Miss Hauk singing and acting better than usual. The regular cast with which "Carmen" has heretofore been given took part and shone as brilliantly in the respective rôles as formerly.

BROOKLYN ACADEMY OF MUSIC.

On Thursday evening, March 30, "L'Africaine" was given before a large audience of Brooklynites. The performance was pretty much the same as those of the same work which have been given at our own Academy of Music, except that the scenery was not so gorgeous or complete. The soloists were enthusiastically received by those present, especially the three chief artists—Minnie Hauk, Signori Campanini and Galassi. A good word may be said of Mme. Dotti.

CHICKERING HALL.

Tuesday evening, March 28, was devoted to Mr. Arnold's annual concert, when a good-sized audience assisted at the performance. The programme contained several interesting compositions, to interpret which Mr. Arnold had the co-operation of Emma S. Howe, soprano; Madeline Schiller, pianiste; H. Kayser, clarinet; C. Pieper, horn; and the members of the New York Philharmonic Club, viz.: Reinhardt Richter, violin; Emil Gramm, viola; E. Weiner, flute; Charles Werner, cello; and E. Mansby, double bass. Max Liebling made a very acceptable accompanist. Two movements from Raff's string quartet, op. 192, No. 7 (entitled "Die Müllerin" and "Die Mühle"), played by the New York Philharmonic Club, opened the concert. They were performed moderately well only, but received an encore, No. 1, Liszt's difficult and dry piece, "Tarentelle de la Muette," next followed, played by Mme. Schiller. The *sotto voce* passages were admirably given, but the forte parts sounded hard and unsympathetic, all the brilliancy the pianiste displayed not serving to remove the unpleasant impression made upon intelligent auditors. Applause forced an encore—No. 2. Vocal music now asserted its place in the programme in the person of Miss Howe, who was announced to sing Proch's "Air and Variations." Miss Howe has a fair degree of execution, but her

style of singing cannot be considered as artistic, neither does she betray any great expression. In fact, her performance throughout the concert was mechanical and cold. Of course, she came in for encore No. 3. One of the best performances of the evening, almost surprisingly so, was the piece that followed, Vieuxtemps's fantasia for violin on "Slavonic Airs," played by Mr. Arnold. It is doubtful whether he ever gave greater cause for praise than in his interpretation of this somewhat difficult piece. His tone and intonation were both generally good, and his conception of the work deserved great commendation. Altogether, he earned the encore accorded him, which made, however, encore No. 4. The club followed with two pieces, one by Wuerst, the other by Spindler, and were recalled, making encore No. 5. Miss Howe sang afterward with only moderate success, Bishop's "Lo! hear the gentle lark," the flute obligato being given by Mr. Weiner in excellent style, and with much taste and judgment. This, of course, was encore, making encore No. 6. Rubinstein's "Octet" in four movements, op. 9 (D major) was the closing piece. The piano part was well played by Mme. Schiller, but the club did not conspicuously shine in the work. The "Scherzo" is the most interesting movement of the four. The whole composition, however, is more like a piano solo, with accompaniments for the instruments chosen, than a well written and well balanced concerted work. The concert altogether was successful, but the encores were a nuisance. It will appear from what has been written above that every piece in the programme that could be encored was encored. Such an abuse of patience and lack of appreciation merits the severest condemnation, and it is to be regretted that every one of the artists indorsed the unreasonable of the "encorists." The evil deserves to be put down, but performers alone can do this. Let them try it.

On Thursday afternoon, March 30, Mr. and Miss Morgan's last recital of their series of harp and organ recitals was given. Mr. Morgan played Bach's "Toccato and Fugue" in D minor, and his own variations on "God Save the Queen," both being well rendered. One of Mr. Morgan's pupils, C. W. Ulrich, opened the concert with Hesse's "Theme and Variations" in A flat, showing that he had obtained a good command over the instrument. Francis X. Diller's Classical Cornet Quartet played a piece by Rheinberger "Vox Angelorum," and some other pieces, giving greater satisfaction than was anticipated. Miss Morgan did justice to her reputation in Alvar's fantasia on "Montecchi e Capuletti," and in a pretty piece by Oberthur, a "Gipsy Dance." Miss F. J. Lovering sang Mozart's "Non mi dir" quite poorly, the composition evidently being too much for her. A concert will be given in Chickering Hall by Mr. and Miss Morgan on April 15.

MASONIC TEMPLE.

On Tuesday evening, March 28, a concert took place for the benefit of the Manhattan Temperance Association. A fair audience listened to the performances of several well-known artists, and received them heartily. Julia Polk rendered a Venetian waltz song, by Pattison, and a Scotch song, "When the Heather is in Bloom." Belle Meredith chose Hullah's "Three Fishers," and another Pattison waltz song, "Esmali." Mr. Pattison played some two or three piano solos, chief among which was the second rhapsodie, by Liszt. Miss Weeks sang "Come into the garden, Maud," and a song by Robyn. Miss Witte gave two organ solos, while Mr. Harrison, as a conclusion, gave Wely's well-known and effective offertory in G major. Mr. Pittman gave readings from Tennyson. An announcement was made at the close of the concert that it would be repeated some three or four weeks hence.

BOOTH'S THEATRE.

On Monday, March 27, the Boston Comic Opera Company presented "Billie Taylor." The audience was quite large. The performance was not a success, and but for the general excellent singing and acting of Hattie Moore (who made her first appearance in this city as *Phoebe*), the effect left upon the hearers would have been melancholy, to say the least. The other performers who may be mentioned are Mr. Hamilton as *Borum*, and Signor Bracolini as the *Schoolmaster*. The scenery was quite pretty and the costumes tasteful. The chorus merited more than usual praise.

KOSTER & BIAL'S CONCERT HALL.

The programme at Koster and Bial's on last Sunday night contained a number of popular orchestral selections, interspersed by solos performed by excellent artists, among whom stood out prominently Theodore Hoch, the cornetist. May Livingston gave some English songs, and R. Frische, the comedian, amused the audience now and then. An attraction was the appearance of the chorus of the Thalia Theatre.

DRAMATIC.

GERMANIA THEATRE.

On Monday, March 27, a benefit performance for the Russian Refugee and Colonization Fund, was given, at which Frau F. Ellmenreich appeared as *Odette* in Sardou's skillful play. As an actress, minus a trifle stiffness in some scenes, Frau Ellmenreich is remarkable. She gave the part with keen insight into its requirements, and never for a moment allowed interest in her performance to flag. Moreover, the force of her delineation consisted in the continually increasing intensity of the successive scenes, reaching a climax as thrilling

as natural. The character and the situation in which she is placed both demand this passionate climax, and without it the effect of the closing scene would be dull, and the curtain would fall without exciting in the audience the enthusiasm this scene should always do, and did on this particular occasion. Frau Ellmenreich's success was emphatic. The support accorded her was not good on the whole. German minds do not generally grasp French rôles, and, therefore, the acting of most of those who took part in the play was ordinary and heavy. Miss Necker, as *Berangère*, played charmingly, and Mr. Reinau as the *Count de Clermont* exhibited good points. Mr. Merten, as *Beckamel*, gave great satisfaction in some scenes.

On Wednesday evening, the 29th, "Faust" was produced, Mme. Ellmenreich appearing as *Margaret*. Her interpretation of this character was too queenly, and lacked the charming innocence that a maiden like *Margaret* must be supposed to have had, and to have been a distinguishing trait of her nature. Of course, Mme. Ellmenreich gave many admirable exhibitions of her superior talent while she trod the stage, and only when she was actually before the small audience was much interest manifested in the play. But the performance was extraordinarily long, and wearied even the few who had had the courage to go to witness it. The supporting company did not make things better, for it was deficient. Mr. Reinau's interpretation of the part of *Faust* deserves honorable mention, although it lacked a much needed poetic element and somewhat greater tenderness of manner in his conversations with *Margaret*.

UNION SQUARE THEATRE.

"The Lights of London" still holds the boards at the regular performances. On Thursday afternoon, March 30, Clara Morris made her last appearance in "Article 47," the audience being as large and enthusiastic as ever. Miss Morris' playing of the part of *Cora* is too well known to need more than the mere mention of it here, and therefore it need only be said that she rendered the part with power, passion and fidelity to detail—characteristics that have long been recognized as those with which she is so liberally endowed.

THALIA THEATRE.

"Uriel Acosta" was the piece performed on Wednesday evening, March 29. It was quite well produced, and satisfied the fair audience that had been drawn together to listen to it.

UNION LEAGUE THEATRE.

Nellie C. Wickham, an elocutionist, gave some readings of various prose and poetical works before a good-sized audience on Thursday evening, March 30. The selections included pieces by Hawthorne, Mrs. Elizabeth Stuart Phelps, Owen Meredith, Tennyson, Mark Twain and Longfellow. Miss Wickham created quite a favorable impression, but she seemed to lack the power to move the sympathies of her hearers, shining more in the domain of the intellectual. In some of the poems read more pathos would have rendered them doubly expressive, and produced a greater and needed effect.

"As You Like It" formed the subject of Locke Richardson's Shakespearean recital on last Saturday evening. It was one of the most interesting of the series, for Mr. Richardson has a fund of humor in his nature, and in the play chosen plenty of opportunity is afforded for its display. Mr. Richardson had a success, the large audience listening to his readings with marked enjoyment.

HAVERLY'S FIFTH AVENUE THEATRE.

On Wednesday night, the 29th, Anna Dickinson appeared in her own play, entitled, "A Crown of Thorns," a few years having elapsed since she played in it here last time. The subject matter of the play deals wholly with the tragic relations of Henry VIII. with Anne Boleyn. The play itself is full of merit. Miss Dickinson's support was very poor, especially the acting of the part of *King Henry*, by Mr. Overton.

WILLIAMSBURGH NOVELTY THEATRE.

The attraction on Monday evening, March 27, was the well-known play, the "Passing Regiment." It was very interpreted by Daly's Theatre Company from New York, and the audience manifested the most lively interest in the performance.

BROOKLYN PARK THEATRE.

On Monday, March 27, Dion Boucicault appeared in the Irish character, *Michael O'Dowd*, in his new (or old) play, "Suil-a-Mor." His acting was equally effective as when he played the part in this city, although the company was about as weak as ever. The audience was quite large, and enjoyed the play to the utmost.

HAVERLY'S BROOKLYN THEATRE.

The old and gorgeous spectacle, "The Black Crook," was the attraction all last week. Almost two hundred people were employed on the stage, and the splendor of the scenery, ballets and different colored lights gave the audiences the greatest delight. Of course, the story or plot of the play (if such plays have plots at all) is well known to theatre-goers, and therefore no reference to it here is necessary.

WINDSOR THEATRE.

On Monday, March 27, Denman Thompson began a week's engagement, appearing in his excellent representation of *Uncle Josh*, in the play of "Joshua Whitcomb." Of course, he obtained his usual success, and was liberally applauded.

by the audience present. Only the *Tot* of Julia Wilson deserved mention after Mr. Thompson.

CHICKERING HALL.

On Monday, March 27, Mrs. George Vandenhoff, assisted by her pupils and a few well-known musicians, gave her annual entertainment. Mrs. Vandenhoff read a poem written by Lady Wilde and a selection from "The Merchant of Venice." All of these were given in excellent style, and pleased the audience highly. The closing piece was a little comedietta entitled "Freezing a Mother-in-law," in which some of Mrs. Vandenhoff's pupils took part, viz.: Bertha Calhoun, C. L. Burnham, J. Julian and S. J. Dickinson. All acquitted themselves well. The musical portion of the entertainment consisted in a "Trio," by Niels Gade, for piano, violin and cello, performed nicely by Carrie Keating, R. Arnold and Carl Werner. Sara De Land also made a good impression by her singing.

Notes and Actions.

....Ernst Gabler began work on his new factory on Monday.

....J. D. Thomas, music dealer, Paris, Tex., has sold out to N. N. True & Co.

....B. N. Smith has an accumulation of orders for legs and cases on hand.

....The Philadelphia office of THE COURIER has been removed to No. 150 South Fourth street.

....John S. Evans, dealer in musical goods, Big Rapids, Mich., has given a chattel mortgage for \$500.

....A. Weber and his charming wife went on a pleasure trip to Washington, D. C., on Saturday of last week.

....The demand for Jacob Brothers' uprights is so great that they have to be shipped as soon as they are finished.

....W. S. Wright, Dover, N. J., reports a steadily increasing retail trade, and that it is 50 per cent. better than a year ago.

....A new organ has been presented to Christ Church Chapel, Philadelphia, by several gentlemen of the congregation.

....J. Craighead, Rochester, N. Y., will shortly visit this city for the purpose of buying a large stock of organs and pianos.

....Weser Brothers are constantly increasing their manufacturing facilities, because of the fast-growing demand for their instruments.

....Mr. Reed, of Reed & Sons, Chicago, was in town last week, and visited quite a number of warerooms. He has been on a trip to the South.

....Behr Brothers & Co. have orders sufficient to tax their facilities for over a month. They are now making arrangements to turn out three pianos per day.

....R. W. Blake, of the Sterling Organ Company, has just returned from a trip to the West, and says that the prospects for the spring trade are auspicious.

....H. F. Dupepel, recently of 944 Eighth avenue, this city, has opened a music store at Mount Vernon, N. Y. He handles the Standard organ and Hale piano.

....The tone of the Weber pianos, used at a grand concert given on April 1 at the warerooms of the Chicago branch house, was much admired by an appreciative audience.

....George Nembach, of George Steck & Co., reports business good both in Steck pianos and Palace organs. He expects to have something new in the latter instruments soon.

....Paul Gmehlin, of Behr Brothers & Co., in a communication to the firm from his rural retreat in the Indian Territory says that the bracing air of that place has much improved his shattered health.

....A. O. Very, Wellsville, N. Y., successor to Stillman & Very, was in town last week looking after instruments, and was appointed agent for the Sterling organ in that vicinity. He also handles the Estey organs.

....The Mechanical Orguinette Company shipped on Monday a large order to the West Indies and another during last week to China. It will also send another consignment to the latter country before the end of the present week.

....Among the visiting members of the trade to the city during the week were L. A. Young, W. S. Wright, Dover, N. J.; A. W. Perry, of A. W. Perry & Son, Sedalia, Mo.; A. O. Very, Wellsville, N. Y.; A. Vanderbeck, Plainfield, N. J.

....It is feared that the Mississippi floods will hurt the piano trade of New Orleans very much, as the dealers in that city do most of their business with parties immediately connected with the flooded districts. The Southern cities in the Atlantic States, however, will not be affected, as their trade lies in a district east of the basin of the Mississippi, and rarely extends into it.

....A new firm, under the style of R. Lawrie, is about to engage in the manufacture of piano cases. A factory has been secured with steam power, and another factory is to be secured, so that the firm can turn out fifty pairs of cases per week after May 1. A large amount of well-seasoned material has been secured and will be put in the kilns at once. It is said that the firm has substantial backing.

....Cable & Sons report business equal to that of the holidays. This firm contemplates a vast improvement in its instruments, as to finish, quality of materials and tone. It will soon introduce a new scale upright, which will be a full agraffe.

....Mr. McLaughlin, of the Smith American Company, Boston, was in town last week, and left a large order with Behr Brothers & Co. The instruments which this order covers, are intended for the firm's houses at Boston, Kansas City and Atlanta.

....A. W. Perry, of A. W. Perry & Son, Sedalia, Mo., arrived in this city one day last week, and is expected to remain until the end of next week. He is making large purchases from several houses. Among his selections at Sohmer & Co.'s is a baby grand.

....Sohmer & Co. shipped during last week one of their beautiful ebonized baby grands to Charles Kuhn & Co., Buffalo, and the latter, on receipt, invited almost all of the prominent musicians of that city to inspect the instrument. It met with the greatest approval.

....L. Barthelme, who was mentioned in last week's issue of THE COURIER as having embarked in the manufacture of piano cases, will soon, it is said, cease making on his own account, and accept a position as foreman in a similar but larger enterprise about to be started.

....Emil Wulschner, Indianapolis, Ind., is about to visit this city, in order to hunt up a cheap organ, which may compete with those manufactured in Chicago. He says that instruments manufactured at the latter place seem to defy the competition of similar Eastern goods.

....Alexander Mahan, Cortland, N. Y., in a communication to a prominent member of the trade in this city, says that the roads in that section have been so bad, that little business has been transacted for the last six weeks, but that the prospects for the spring trade are excellent.

....About two weeks ago Freeborn G. Smith, piano manufacturer, was swindled out of \$175 on a bogus check by a man who called on him at his factory in Brooklyn, and represented himself to be Richard H. Colquitt, a planter and brother of Governor A. H. Colquitt, of Georgia. The operator has been arrested and proves to be ex-Governor Moses, of South Carolina.

....An important industry at Lisbon, N. H., is that of Parker & Young, who are now doing a \$50,000 business annually, in the manufacture of sounding-boards, bridges, bars and rails for pianos; 20,000 sounding-boards alone being manufactured last year. Canadian spruce is used for the boards, which go to the Eastern and Middle States, Canada, England and Germany.

....Karl Fink is fast convalescing from the attack of malaria from which he has been suffering. He was able to visit West Brighton a few days ago to seek a change of air, and the keen breezes of the Atlantic revived him wonderfully. He, however, contracted a cold there which almost temporarily deprived him of speech, and he is advised to repair to a warmer climate until he recovers. He leaves for Florida on Saturday.

....Fred. W. Lohr, traveling representative for Behning & Co., returned from his Western trip on Saturday. He intended to be away some four weeks longer, but owing to the fact that the firm could not fill all of the orders on hand in time he returned to await further developments. He appointed several new agencies while on the road, principally in the following-named States, Pennsylvania, Ohio, Indiana, Illinois, and Iowa. His trip was very successful.

....The new and elegant piano and organ warerooms of William C. Compton, at Lockport, N. Y., were opened on March 23. The event was made an elaborate affair, two grand piano recitals being given by Herve D. Wilkins, of Rochester. This gentleman more than met high expectations. Mr. Compton is the agent for the Knabe & Co., Dunham, Billings & Co. pianos, Burdett, Smith American Organ Company, and Sterling Organ Company organs, and his acquaintance is said to be larger than that of any other musical man in Lockport. He was for twelve years prominently identified with the old house of Thomas Hall & Co. The opening of the new piano and organ warerooms was a success, and a cheering outlook for trade is reported.

....In interviews had by a reporter of THE COURIER a few days ago with several prominent piano manufacturers of this city, it appears that the general impression among the trade is that if the prices of labor and of material remain as they are prosperity will continue for four or five years, but that if wages are advanced the prices of manufactured materials, such as actions, sounding-boards, &c., must be advanced in proportion, and consequently the cost of the instruments when completed will be greater accordingly, and it is surmised that should such changes occur the demand for pianos and organs will fall off considerably, thereby not only affecting the manufacturers, but injuring the workmen materially. As many of the latter are constantly urging their employers to advance their wages, it is not at all unlikely that the general advance in the price of instruments may take place any day, and dealers need not be surprised should it be announced soon. Under these circumstances, it is urged that if the men studied their own interests they would be satisfied with present wages, and not push trade to "the brink of the precipice."

Briefs and Semi-Briefs.

....McCaul's Bijou Opera Company is booked at the Richmond (Va.) Theatre for April 13, 14 and 15.

....The Hess Opera Company produced "The Widow" at Indianapolis last week. It was not very well received.

....Fay Templeton and company had a full house for "Olivette" at Marshalltown, Ia., and pleased the audience very much.

....The Wilbur Opera Company, with "The Mascotte," was at the Grand Opera House, Indianapolis, the early part of this week.

...."La Mascotte" was presented to a very large audience at the De Gives Opera House, Atlanta, by Ford's English Opera Company, on March 29.

....The third annual concert in aid of the Bank Clerks' Musical Association is to be given at Chickering Hall Wednesday, April 12. A number of eminent artists are announced to take part.

....The Second Presbyterian Church of Indianapolis is caring for the spiritual welfare of a number of Chinese. The Mongolians in turn delight the good people with concerts of weird music, after their own peculiar style.

....John A. Stevens' "Jolly Bachelors" Comic Opera Company made its second appearance this season at Erie, Pa., on March 27. Hague's English Operatic Minstrels put in two nights, April 3 and 4—their second appearance this season.

....Open-air concerts are being arranged to take place twice a week in University Park, Indianapolis, this summer. Prof. Beirsenher's excellent band and a list of prominent solo performers will be engaged. The concerts will be free, the business men of the city defraying all expenses.

....A performance of "Patience" will be given in the Music Hall, Orange, on Wednesday evening, April 12, by a number of the musical young ladies and gentlemen of Orange, under the direction of William H. Day. Dodworth is to conduct the music, Liberati is to play a cornet solo, and the proceeds are to be used for charitable purposes.

....John Lavine's seventh annual concert will occur at Steinway Hall on the evening of April 12. Imogene Brown, Emily Winant, the Meigs Sisters, Mr. Fritsch, Edward Connell, Carlos Hasselbrink, Signor G. Nunez, the Mollenhauer Instrumental Quartet and C. von Schiller will take part in the performance.

....The next public rehearsal and concert of the New York Symphony Society will occur at Steinway Hall on this afternoon, April 6, and next Saturday evening, April 8. The orchestra of the society will be increased for the occasion. The full chorus of the Oratorio Society, numbering 500 voices, will participate, and special solo artists have been engaged. The work to be given is Berlioz's "Romeo and Juliet," which has only been rendered once in this city, and on that occasion the chorus was small.

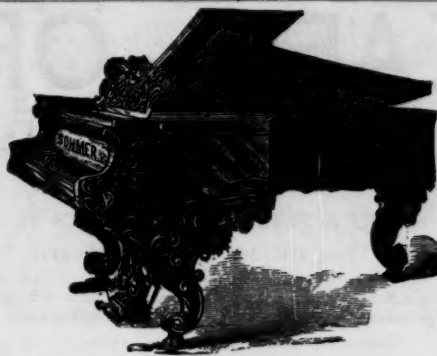
....The musical event of the week at Worcester, Mass., was the benefit concert given by J. R. Lucier, the blind cornetist, assisted by a Worcester soprano, Emma F. Dearborn and Russell's Fitchburg Military Band and Orchestra in Mechanic's Hall, March 31. An excellent programme was given by this fine band, and Mr. Lucier's efforts were warmly applauded. Miss Dearborn sang in her usual finished style, and added much to the enjoyment of the concert. The daily papers criticised the length of the programme very freely, but made no remarks against the "encore fiends," who were out in full force and demanded a repetition of nearly every number.

Eight Hundred Thousand!

THERE are already booked for passage to this country in 1882, nearly half a million people, and it is estimated that 800,000 will emigrate from Europe and Canada to the West and Northwest. In consequence of this vast throng, the "Albert Lea Route" (Chicago, Rock Island and Pacific Railway) has been compelled to put upon its line an additional fast express train, composed of most elegant day and night cars, leaving Chicago at 11 A. M., and reaching Minneapolis early the next morning in ample time to allow those going to Northern Minnesota, Dakota or Manitoba, to obtain their breakfast and make the connection for all points North or Northwest. This train is run especially to connect with the new express trains which the Northern Pacific, and St. Paul, Minneapolis and Manitoba Railroads (the latter connecting with the Canadian Pacific at St. Vincent) have just put upon their lines. The regular evening express train from Chicago will be run as heretofore, and make the evening connections from Minneapolis for all points in the territory named above. It is important, and travelers should bear it in mind, that there are no carriage transfers by the "Albert Lea Route," passengers being landed in Union Depots at Minneapolis and St. Paul. The trains of the "Albert Lea Route" leave Chicago from the depot of the Great Rock Island, the old favorite with travelers destined for Kansas, Colorado, New Mexico, Arizona and the Pacific Coast. Send to E. St. John, general ticket and passenger agent, Chicago, and obtain the new illustrated *Western Trail*.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

Chase Piano Co.

SQUARE, SQUARE GRAND AND IMPERIAL UPRIGHT GRAND

PIANOS.

The Only Successful First-Class Factory in the West.

Richmond, Ind.



CHAMPION BANJOS OF AMERICA!

Medal Awarded by the Massachusetts Charitable Mech. Ass'n, 1881. WE CHALLENGE THE WORLD.

Send for our Circular and Price List before purchasing. FAIRBANKS & COLE, Manufacturers and Teachers of the Banjo, 121 Court St., Boston.



Send for Illustrated Catalogue. Mailed free.

CLOUGH & WARREN ORGAN CO.

Factory: DETROIT, MICH.

New York Warerooms:

44 EAST FOURTEENTH STREET, (UNION SQUARE.)

TAKE THE Bee Line Route!

POPULAR THOROUGHFARE

BETWEEN THE

EAST and WEST.

No Midnight Changes!

No Emigrant Trains!

Connections in Union Depots for all Points.

The unequalled facilities offered by this Company for luxurious travel are

Elegant, easy riding, Day Coaches. Elegant Wagner and Woodruff Drawing Room and Sleeping Cars.

Elegant Horton Reclining Chair Cars, between Lake Erie (Cleveland), and the Mississippi River, (St. Louis,) FREE.

Model Hotel Cars attached to Express Trains, which, together with a Track and Road Bed of known excellence, you are assured Comfort and Safety with

FAST TIME!

Bear in mind that our through car routes are numerous and excellent, a great convenience to all travelers.

The only Line to the East via

Cleveland and Niagara Falls.

Consult your best interests by a king for and securing a Ticket via the Bee Line. For Maps, Time Tables, and other information, call on

E. B. THOMAS, Gen'l Manager,

O. B. SKINNER, Traffic Manager,

A. J. SMITH, Gen'l Pass. Agent,

CLEVELAND, OHIO.

"THE GREAT ROCK ISLAND ROUTE"

Calls your attention to the following REASONS WHY, if about to make a Journey to the GREAT WEST, you should travel over it:

As nearly absolute safety as is possible to be attained, are connections in UNION DEPOTS, at all important points. No change of cars between CHICAGO, KANSAS CITY, LEAVENWORTH, ATCHISON or COUNCIL BLIFFS. Quick journeys because carried on Fast Express Trains. Day cars that are not only artistically decorated, but furnished with seats that admit of ease and comfort. Sleeping cars that permit quiet rest in home-like beds. Dining cars that are used only for eating purposes, and in which the best of meals are served for the reasonable sum of seventy-five cents each. A journey that furnishes the finest views of the fertile farms and pretty cities of Illinois, Iowa and Missouri, and is afterwards remembered as one of the pleasant incidents of life. You arrive at destination rested, not weary; clean, not dirty; calm, not angry. In brief, you get the maximum of comfort at a minimum of cost.



That the unimpaired cars of the Chicago, Rock Island & Pacific Railway for the comfort of its patrons is appreciated, is attested by its constantly increasing business, and the fact that it is the favorite route with delegates and visitors to the great assemblages, political, religious, educational and benevolent, that assemble from time to time in the great cities of the United States, as well as tourists who seek the pleasant scenes of travel while en route to behold the wonderful scenes of Colorado, the Yellowstone and Yosemite. To accommodate those who desire to visit Colorado for health, pleasure or business, in the most auspicious time of the year, the Summer season and months of September and October, the Company every year puts on sale, 'lay list, at all coupon ticket offices in the United States and Canada, round trip tickets to

DENVER, COLORADO SPRINGS AND PUEBLO,

At reduced rates, good returning, until October 31st. Also to San Francisco, for parties of ten or more, good for ninety days, at great reduction from regular fares.

R. R. CABLE, Vice-President and Gen'l Mgr., Chicago.

E. ST. JOHN, Gen'l Ticket and Pass. Agent, Chicago.

NEW ENGLAND CABINET ORGANS

Eclipse all others in Important Improvements!

Most Powerful Melodeons, Beautiful and Convenient. Study their Superb Qualities and you will have no other. Catalogues and Testimonial Books mailed free to applicants.

NEW ENGLAND ORGAN COMPANY. Chief Offices, 1299 Washington St., Boston, Mass.

Erie and Chicago Line

PASSENGER ROUTE.

THE SHORTEST, QUICKEST, AND SAFEST ROUTE to all points EAST. Fine tracks and lowest rates. The only route running PULLMAN PALACE HOTEL COACHES from

CHICAGO to NEW YORK,

LEAVING AT 6.10 P. M.

and the only route by which passengers from the NORTH-WEST can connect at CHICAGO and secure locations in these Palace Hotels on Wheels.

You should travel by the E. & C. LINE, BECAUSE its trains run through from Chicago to New York, avoiding the dangers of transfers, the risks attending the changing of cars, and the possibility of missing connections.

BECAUSE the PALACE HOTEL COACHES run in connection with its trains, furnish Meals as good as can be had at any first-class hotel, and allow passengers to eat with as much comfort as at their own homes.

BECAUSE not one passenger has been killed or even injured on its trains since the opening of the line five years ago. Nor has an accident of any kind occurred.

BECAUSE the great variety of scenery on this line renders the journey pleasant and profitable.

BECAUSE provision has been made for running the trains from Mansfield, "Special" to destination, whenever they arrive after departure of train forming regular connection. This insures a continuous passage between New York and Chicago.

W. B. SHATTUC, Gen'l Passenger Ag't, Cleveland, Ohio.

J. T. HOSFORD, Gen'l Western Ag't, Chicago, Ill.

The Orchestra and The Choir.

Published on the first of every month.

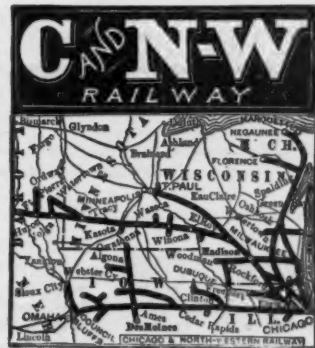
THE ORCHESTRA, which has been established nearly twenty years, has during that time been held in high esteem for its thoroughly independent tone, its just and unbiased criticism, and its aim to promote the objects of all who are interested in the development of High Class Music.

Scale of Charges for Advertisements.

Per Inch, in Column..... \$5 50. 6d. REPEATS.—Four Insertions charged as Three if prepaid in one amount.

Ordinary Page..... \$4 45. 0d. Column..... \$2 105. 0d

WILLIAM REEVES, 25 FLEET ST., LONDON Office of "Reeves' Musical Directory."



The Chicago & Northwestern Railway

Is the OLDEST! BEST CONSTRUCTED! BEST EQUIPPED! and hence the

Leading Railway of the West and Northwest!

It is the short and best route between Chicago and all points in Northern Illinois, Iowa, Dakota, Wyoming, Nebraska, California, Oregon, Arizona, Utah, Colorado, Idaho, Montana, Nevada, and for Council Bluffs, Omaha, Denver, Leadville, Salt Lake, San Francisco, Deadwood, Sioux City, Cedar Rapids, Des Moines, Columbus, and all Points in the Territories, and the West. Also for Milwaukee, Waukegan, Green Bay, Oshkosh, Sheboygan, Marquette, Fond du Lac, Watertown, Houghton, Neenah, Menasha, St. Paul, Minneapolis, Huron, Fargo, Bismarck, Winona, La Crosse, Owatonna, and all points in Minnesota, Dakota, Wisconsin and the Northwest.

At Council Bluffs the Trains of the Chicago and Northwestern and the U. P. Railways depart from, arrive at and use the same Joint Union Depot.

At Chicago, close connections are made with the Lake Shore, Michigan Central, Baltimore and Ohio, Ft. Wayne and Pennsylvania, and Chicago and Grand Trunk Railways, and the Kankakee and Pan Handle Routes. Close connections made at Junction Points. It is the Only Line running the CELEBRATED NORTHWESTERN DINING CARS West or Northwest of Chicago. Pullman Sleepers on all Night Trains.

Insist upon Ticket Agents selling you Tickets via this road. Examine your Tickets, and refuse to buy if they do not read over the Chicago and Northwestern Railway.

If you wish the Best Traveling Accommodations you will buy your Tickets by this route, **BECAUSE WILL TAKE NONE OTHER.** All Ticket Agents sell Tickets by this Line.

D. LAYNG, Gen. Supt., Chicago.

Send for Prices of the **PACKARD ORGAN** Manufactured by the
FORT WAYNE ORGAN CO., FORT WAYNE Ind.

C. KURTZMANN

—**GRAND**—
SQUARE and UPRIGHT,
Nos. 106, 108 & 110 Broadway,
BUFFALO, N. Y.

PIANOFORTES

First Medal and Diploma at the Centennial Exhibition, Philadelphia, 1876.



Gold Medal at the
World's Fair, Vienna,
1873.

STECK

Gold Medal at the
World's Fair, Vienna,
1873.



Has received the Highest Honor ever obtained by any Piano Manufacturer for

GRAND, SQUARE and UPRIGHT PIANOS,

"For greatest power, pleasing and noble quality of tone, pliable action and solid workmanship, novelty of construction in an independent iron frame, and placing strings in three tiers."
FACTORY, 34th St., bet. 10th & 11th Aves. | WAREROOMS, No. 11 E. 14th St., New York.

JOHNSON & SON

Church Organ Builders

JOHNSON & SON

WESTFIELD, MASS.

W. A. JOHNSON.

No Agents employed except those immediately connected with our establishment.

W. H. JOHNSON.

WESSELL, NICKEL & GROSS,
Manufacturers of Grand, Square and Upright

PIANOFORTE ACTIONS,

Nos. 457, 459 & 461 West 45th St., cor. Tenth Ave., New York.

NEW YORK WAREROOMS.

STERLING ORGAN COMPANY,

No. 9 West Fourteenth Street

E. H. McEWEN & CO., Managers.

Established
1866.

WHITNEY & HOLMES ORGAN COMPANY,

Established
1866.

MANUFACTURERS OF

Parlor and Chapel Organs,

—QUINCY, ILLINOIS.—

New and Elegant Styles for 1881. Send for Latest Catalogue.

J. M. PELTON,

Manufacturer and Dealer in

PIANOS AND ORGANS,

28 East Fourteenth Street, New York.

SEND FOR CATALOGUES AND WHOLESALE PRICE LIST.

Established in 1857.

J. W. BRACKETT,

Manufacturers of

GRAND,

Upright and Square

PIANOFORTES.

Patent Pedal

Upright Pianofortes

a Specialty.



WAREROOMS AND FACTORY.

581 Washington Street, BOSTON.

STRAUCH BROS.,

—MANUFACTURERS OF—

Grand, Square and Upright

PIANO FORTE ACTIONS,

Nos. 116 & 118 Gansevoort St., Cor. West St., New York.

GEORGE BOTHNER,

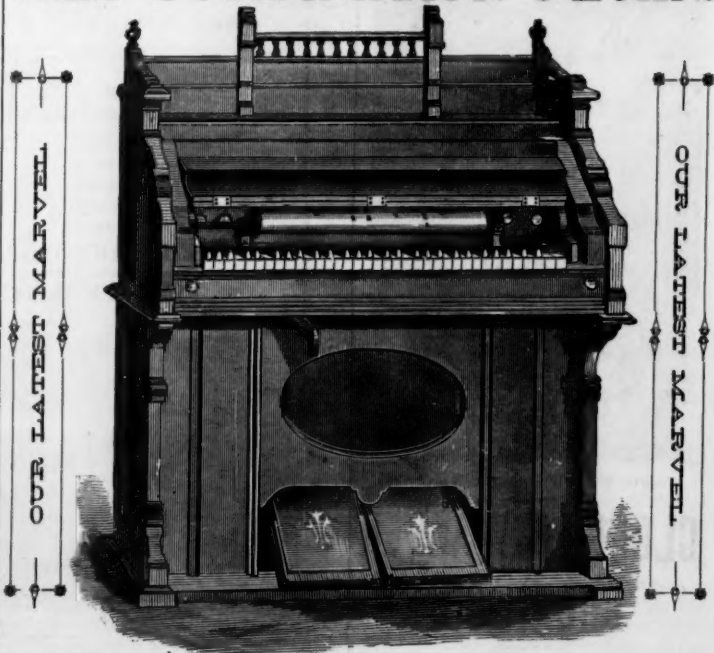
MANUFACTURER OF

Grand, Upright and Square

Pianoforte Actions,

144 and 146 Elizabeth St., New York.

THE COMBINATION ORGAN.



THE COMBINATION ORGAN is a marvel of ingenuity, having a full five octave key-board, and from four to fourteen working stops; giving any one who understands music, or wishes to study it, the use of the key-board, the same as an ordinary organ, while in an instant it can be changed into an automatic organ, so that those who cannot perform upon the keys, or have no knowledge of music whatever, can perform the most difficult, as well as the most simple, music. With a little practice the key-board and the automatic parts can be played together, producing fine orchestral effect.

THE MECHANICAL ORGUINETTE CO., 831 Broadway, bet. 12th & 13th Sts., N. Y.

**KRANICH
& BACH****GRAND, SQUARE AND UPRIGHT PIANOS
LEAD THE WORLD.**

Send for Illustrated Catalogue, which is free to all. Prices Reasonable. Terms Easy.

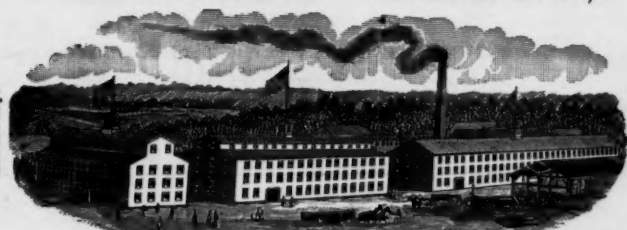
Warerooms, 237 E. 23d St. Factory, from 233 to 245 E. 23d St., New York.

GABLER**GRAND, SQUARE AND UPRIGHT****PIANOS.**

All my Pianos have my patent Agraffe Bell Metal Bar arrangement, patented July, 1872, and Nov., 1875, and my Uprights have my patent metallic action frame, cast in one piece (patented May, 1877, and March, 1878), which has caused them to be pronounced by competent judges,

—THE BEST PIANOS MANUFACTURED.—

Factory and Warerooms, 220, 222 & 224 East 22d Street, New York.

BEHR BROS. & CO292 to 298 Eleventh Avenue,
NEW YORK CITY.**Patent Cylinder Top Upright Pianos**Cor. West Twenty-Ninth St.,
NEW YORK CITY.**ALFRED DOLGE,**Steam Lumber Works:
Salsbury.

Felt Works at Dolgeville.

Saw Mills: Port Leyden
and Otter Lake.**Piano and Organ Materials.**

122 East 13th St., NEW YORK.

132 Queen Victoria St., LONDON.

ESTABLISHED 1847

SAMUEL PIERCE,
READING, MASS.

Largest Organ Pipe Factory in the World.

**METAL AND WOOD
Organ Pipes**

The very best made in every respect.

A specialty made of furnishing the Highest Class
VOICED WORK, both Flue and Reed.
Is also prepared to furnish the best quality of Organ
Keys, Action, Wires, Knobs, &c.W. L. ALLEN, Managing Editor.
H. A. HARMEYER, City Editor.
ROBT. A. BAGLEY, Business Manager
NICHOLAS BIDDLE, Treasurer.**JARDINE & SON,**
ORGAN BUILDERS,
318 and 320 East 39th Street.LIST OF OUR
Largest Grand Organs.
Manuals
Fifth Avenue Cath., N. Y., 4
St. George's Church, " 4
St. Paul's M. E. Ch., " 4
Holy Innocents, " 4
Fifth Ave. Pres. Ch., " 4
Brooklyn Tabernacle, " 4
Pittsburg Cathedral, " 4
Mobile Cathedral, " 4
1st Pres., Philadelphia, " 4
St. John's M. E., Brooklyn, " 4
Trin. Ch., San Francisco, " 4
Christ Ch., New Orleans, " 4
Sacred Heart, Brooklyn, " 4CLIFFORD HUGGIN, Musical Editor.
LEWIS J. ALLEN, Society Editor.
MRS. F. M. BUNDY, Society Reporter.
MRS. L. F. GUYTON, N. Y. Correspondent.**THE CHICAGO WORLD,**

DEVOTED TO SOCIETY AND THE FINE ARTS.

Subscription, \$2 per Year; Single Copies, 5 Cts.

The Only First-Class Family Paper in Chicago or the West.

Having the LARGEST CIRCULATION of any Literary Journal published West of New York. Circulated
Throughout the Known World; 50,000 to 55,000 Every Saturday.

FINE ENGRAVING, PRINTING, ELECTROTYPING STOCK CUTS, ETC

OFFICES: 38 and 40 DEARBORN ST., CHICAGO, ILL.

MUNROE ORGAN REED CO.

ESTABLISHED JANUARY 1, 1859.

—TWENTY MILLIONS—
of our Reeds now in use.ARE prepared to supply the demands of the Trade
in the most perfect manner, both as regards
quality and price. Reed Boards of any desired
plan made to order from carefully-selected stock.
Also manufacture the best and cheapest Octave
Cresceter in the market, and constantly keep on hand
full lines of Organ Materials, including Stop-
Knobs, Key-Boards (both Celluloid and Ivory),
Felts, &c. &c.

—OFFICE AND FACTORY:—

25 Union Street, Worcester, Mass.

G. McFADDEN,

MANUFACTURER OF

PATENT LIGHT PISTON VALVE**Clear Bore Musical Instruments.**My Instruments received the highest Centennial
Award, a Medal of Merit, and a Diploma of Honor.
Established in 1875. Send for Catalogue.**FRANCIS NEPPERT,**

Manufacturer of

PIANO AND STOOLS

— ALSO —

Music Racks, Stands, &c.



Piano Covers

Wholesale

and Retail.

Stools

Repaired.

390 Canal St., New York

New Catalogue and Price List now ready.

**F. CONNOR,
PIANOS.**

Factory 239 E. Forty-first St.,

NEW YORK.

Dealers admit they are the best medium-priced
Piano in America. Send for Catalogue.N. B.—Pianos not shipped before being thoroughly
Tuned and Regulated.

BILLINGS & CO.
MANUFACTURERS.
**GRAND SQUARE AND UPRIGHT
PIANOS.**
WE MAKE OUR OWN CASES
WE MAKE OUR OWN ACTIONS
WE FULLY GUARANTEE OUR WORK

THE BEST PIANOS AT LOWEST PRICES.
Office and Warerooms, 21 E. 14th Street.
Factory, 121 & 123 W. 25th Street.
NEW YORK, U.S.A.

ESTABLISHED 1864.

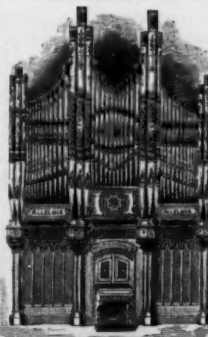
DIPPEL & SCHMIDT,—Manufacturers of—
GRAND, SQUARE AND UPRIGHT**Piano-Forte Actions,**

92, 94 & 96 CLINTON STREET, NEW YORK.

ESTABLISHED 1871.

MOLINE PIPE ORGAN COMPANY,

MANUFACTURERS OF

**CHURCH ORGANS**

Moline, Illinois.

THE most complete establishment in the country. Conducted by
graduates of the most noted London Organ Builders. Our instru-
ments are noted for their fine voicing, beauty of tone, and superiority of
workmanship throughout.Testimonials furnished, on application, from the first Organists in
America.

Our Illustrated Catalogue will be sent on application.

WEBER STEINWAY

PIANOFORTE.

COMPLETE TRIUMPH.

Read the wonderful OFFICIAL Report, being the basis of the United States Centennial award decreed to

ALBERT WEBER, N. Y.,

FOR

Grand, Square and Upright Pianos.

REPORT:

For sympathetic, pure and rich tone combined with greatest power (as shown in their Grand, Square and Upright Pianos). These three styles show intelligence and solidity in their construction, a pliant and easy touch, which at the same time answers promptly to its requirements, together with excellence of workmanship."

A. T. GOSHORN, Director-General.

J. R. HAWLEY, President.

Attest. [Seal.] J. L. CAMPBELL, Secretary.

CAUTION.—Beware of unscrupulous advertisers, who are trying to palm off a CERTIFICATE OF PRIVATE INDIVIDUALS, consisting of renowned professors of Universities and Colleges, Chemists, Astronomers and Engineers, as a Centennial Award on Pianos.

The Weber Grand Piano reached the highest average over all Competitors, 95 out of a possible 96, next highest on Grand Pianos at 91.

Call and see the Official report at the Weber Rooms, and hear the Weber Pianos, which stand to-day without a rival for "Sympathetic, pure and rich tone combined with greatest power."

Illustrated Catalogue, with Price List, mailed free upon application.

Warerooms, 5th Ave. cor. 16th Street, New York.

GRAND, SQUARE AND UPRIGHT

PIANOS.

STEINWAY & SONS are the only Manufacturers who make every part of their Piano-fortes, exterior and interior (including the casting of the full iron frames), in their own factories.

New York Warerooms, Steinway Hall,

Nos. 107, 109 and 111 E. Fourteenth Street.

CENTRAL EUROPEAN DEPOT, STEINWAY HALL,

No. 18 Lower Seymour Street, Portman Square, W., London.

Factory: Block bounded by 4th and Lexington Aves., 52d and 53d Sts., New York.

SAW MILL, IRON FOUNDRY AND METAL WORKS, ASTORIA, LONG ISLAND.

Opposite One Hundred and Twentieth Street, New York.

ESTABLISHED 1843.

ESTABLISHED 1843.

WOODWARD & BROWN,

Pianoforte Manufacturers,

592 WASHINGTON STREET,

BOSTON, MASS.

THE SMITH AMERICAN ORGAN CO.

MANUFACTORY AND PRINCIPAL OFFICE, BOSTON, MASS.

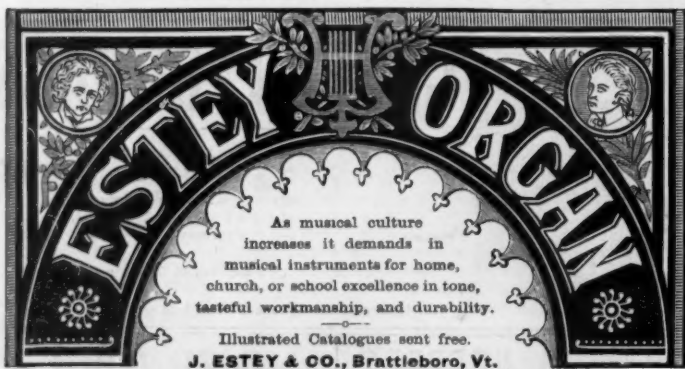
BRANCH HOUSES—London, Eng., 57 Holborn Viaduct; Kansas City, Mo., 817 Main Street; Atlanta, Ga., 27 Whitehall Street.

BEHNING FIRST-CLASS BEHNING

Grand, Square and Upright PIANOFORTES.

—With Improved Patent Agraffe Attachment and Name Board.—

Warerooms, 14th Street, cor. Fifth Ave., and 129 East 125th Street, New York.



As musical culture increases it demands in musical instruments for home, church, or school excellence in tone, tasteful workmanship, and durability.

Illustrated Catalogues sent free.

J. ESTEY & CO., Brattleboro, Vt.

LINDEMAN & SONS

PIANOS.

Most Elegant and Best Manufactured. Low Prices and Easy Terms.

No. 92 BLEECKER STREET, NEW YORK.

LOCKWOOD PRESS, 74 Duane Street, New York.

THE AMERICAN STATIONER. AMERICAN MAIL AND EXPORT JOURNAL. THE MUSICAL COURIER.	THE PAPER TRADE JOURNAL.	THE MILLER'S JOURNAL. DIRECTORY OF THE PAPER TRADE. WARP AND WEFT.
--	--------------------------	--

THE LOCKWOOD PRESS

No. 74 Duane Street, New York.

BOOK, NEWSPAPER AND JOB

STEAM PRINTING ESTABLISHMENT

The Lockwood Press has received the following awards for Publications, Printing and Art:

PARIS EXPOSITION, 1878—Diploma of Honor.	ADELAIDE EXHIBITION, 1883—Two Special First and Two First Degrees of Merit, Two Gold and Two Silver Medals.
SYDNEY INTERNATIONAL EXHIBITION, 1879-1880—First and Special Degree of Merit; also Second Degree of Merit.	CHICAGO EXPOSITION, 1881—Highest Award.
MELBOURNE INTERNATIONAL EXHIBITION, 1880-1881—Four First Orders of Merit, Two Silver and Two Bronze Medals.	CINCINNATI INDUS'L EXPOSITION, 1881—Highest Award.
	ATLANTA INTERNATIONAL COTTON EXPOSITION, 1881—Highest Award.

FINE CATALOGUE WORK A SPECIALTY.

Accurate translations made and Catalogues printed in English, French, Spanish, German and Portuguese. Estimates furnished on application. Address all orders to

HOWARD LOCKWOOD, Publisher and Printer,

No. 74 DUANE STREET, NEW YORK.

3